



the inland printer *may*



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ADVERTISING

takes you through the **Main Gate**



It's your admission to the biggest show in all business... the buying act of the American people. You go in the front way, down the wide aisle, to the best seats in the tent. No crawling, no chance of being thrown out. There you stay! Business is finding that advertising on Champion paper is a most flexible and economical medium for the varying conditions in wartime



selling. Champion today is furnishing large quantities of pulp for explosives, and business papers for Government. But its operations are so large that Champion's three great mills can continue at the same time to serve industry and commerce.

THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

The LUDLOW Tempo family—

**PILOTS
In Java**

Ludlow Tempo Black

**STRIKES
Ore vein**

Ludlow Tempo Heavy

Tempo, a geometric sans-serif design of real distinction, has taken its place among the typefaces of universal appeal and lasting utility. The value of any family of modern typefaces increases as its scope widens. Ludlow Tempo now embraces fourteen attractive series, offering the widest selection of faces, sizes and weights. And best of all, the Tempos are available for economical job and display composition the simple Ludlow way. Specimen sheets showing the full size range of any Tempo series, here shown in 36-pt. sizes, will be gladly supplied on request.

**PRINTER
Is chosen**

Ludlow Tempo Bold

***DINNER
At seven***

Ludlow Tempo Heavy Italic

**LUDLOW IS
Cost reducer**

Ludlow Tempo Heavy Condensed

**PLAN FOR
Draft army**

Ludlow Tempo Medium

***MEET TO
Lower tax***

Ludlow Tempo Bold Italic

***IDEAL FOR
News heads***

Ludlow Tempo Heavy Condensed Italic

**SUPERIOR
Style show**

Ludlow Tempo Light

***FLOODED
Beck gorge***

Ludlow Tempo Medium Italic

**NEW IDEAS
Please artist**

Ludlow Tempo Bold Condensed

**CLEVER
DESIGN**

Ludlow Tempo Heavy Inline

**LOOK TO
*Hope book***

Ludlow Tempo Light Italic

**EFFICIENT PLAN
For garden spot**

Ludlow Tempo Medium Condensed

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue + + + Chicago, Illinois

30 YEARS AGO

the first Hammermill advertisement appeared



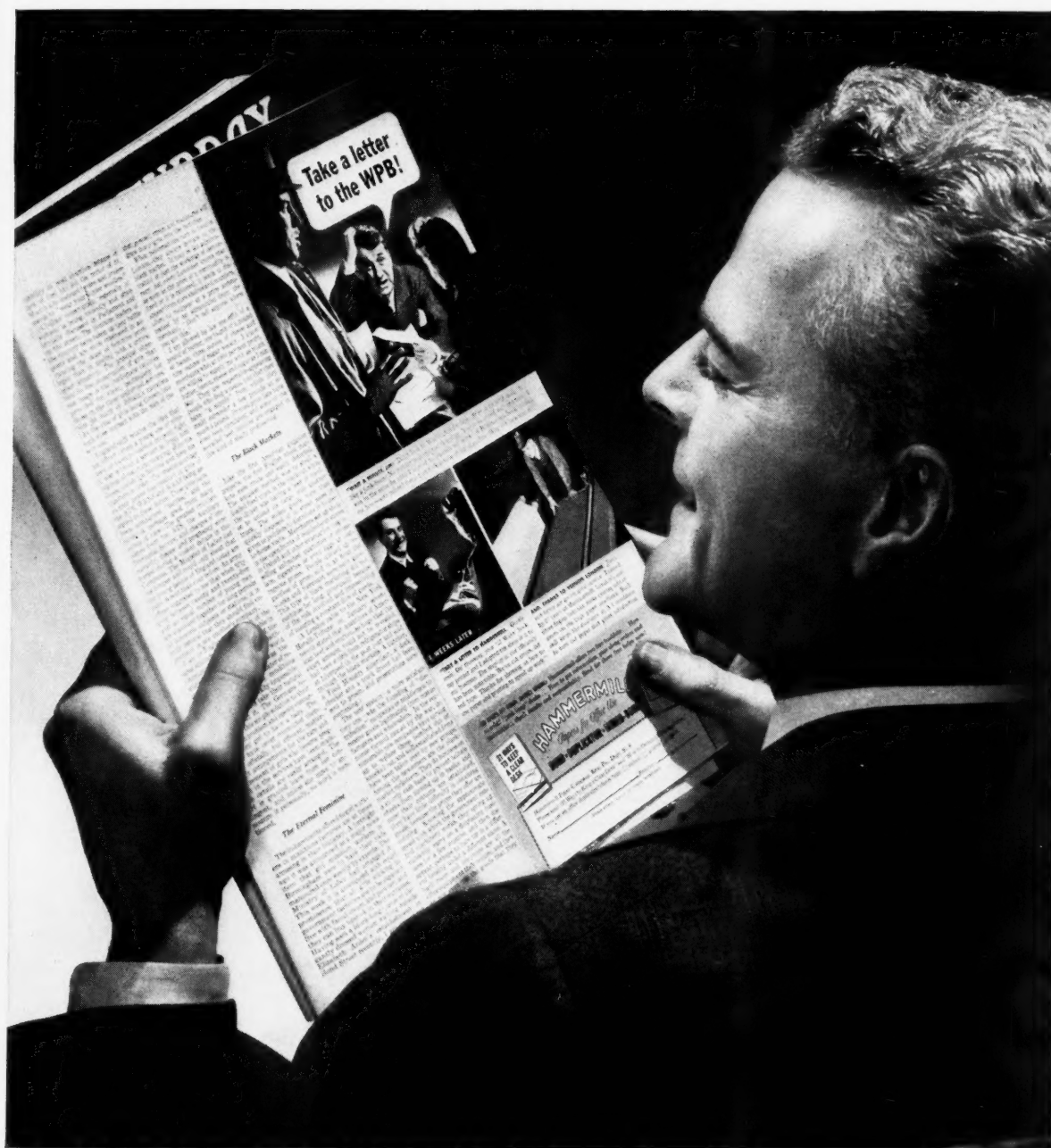
1912

In the Saturday Evening Post, a generation ago, printing buyers began to read advertisements for a new business paper—Hammermill Bond. These ads told how to buy dependable paper. And they suggested printing jobs that business men could use . . . jobs that brought more orders to the printer. Year after year, for 30 years, this advertising, backed by useful sales material, has continued—a powerful drive to help you keep your presses busy.

Published monthly by Tradepress Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois. Subscription rate \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1942, Tradepress Publishing Corporation.

THIS MONTH...

...to help printers "keep 'em running"



1942

Today, Hammermill's advertising campaign is carried in the Saturday Evening Post, Time, Business Week and other national magazines. These ads talk to business men—your customers—about their own office problems. They show these men how well-planned printed forms can help solve those problems. And above all, they tell them to consult *you* as the man who can provide the kind of forms best suited to their business requirements.

For Index to Advertisers This Month, See "Classified Buyers' Guide" Page in Back



**"I'M ALL SET...
LET THE HEAT WAVE COME"**

It makes a world of difference if you are ready with **BINGHAM Summer Rollers** when the heat wave comes.

With the proper rollers work is easier. Less time is spent on makeready, and it is not necessary to cut down running speed. Ink goes farther and printing is better. Total output is greater.

The right rollers for the season are an economy. The added production they bring will more than save their initial cost. There should be no waste **NOW**.

Check your presses and order your summer supply of **Bingham Rollers** today. Send your spare rollers to the Bingham factory nearest you.

SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

Atlanta
Cleveland
Dallas

Des Moines
Detroit
Houston

Indianapolis
Kalamazoo
Kansas City

Minneapolis
Nashville
Oklahoma City

Pittsburgh
St. Louis
Springfield, O.

reading time **5 minutes**

what is the letterhead clinic?

**A service extended
without charge to believers
in good letterheads**

This... the Letterhead Clinic's slogan, probably best summarizes the question: "of what does this free service consist?"

SCOPE... The Letterhead Clinic will scientifically analyze and rate as many letterheads or letterhead sketches, or proofs as you desire to submit.

LIMITATIONS... The Clinic does not design, re-design, or produce letterheads or sketches. It cannot refer interested people to specific letterhead designers or producers. Its comments, criticisms, and suggestions are made in writing only on a special Analysis Chart (see page 5) which accompanies each letterhead, sketch, or proof which it rates.

Chart (see page 5)



Permanized Papers

RAG-CONTENT

What is The Letterhead Clinic? Is a Letterhead Clinic Necessary? Who Conducts The Letterhead Clinic? Is Letterhead Business Desirable? These, and many other pertinent questions, are answered frankly and fully in the FREE book, "Why You Should Use The Letterhead Clinic", which also pictorially describes The Clinic's FREE Business-Building Plan for progressive printers. Just clip the convenient coupon and your copy will be sent by return mail.

THE LETTERHEAD CLINIC

Whiting-Plover Paper Company, 2 Whiting Road, Stevens Point, Wis.

Yes, send your FREE book, "Why You Should Use The Letterhead Clinic", which pictorially describes The Clinic's FREE Business-Building Plan.

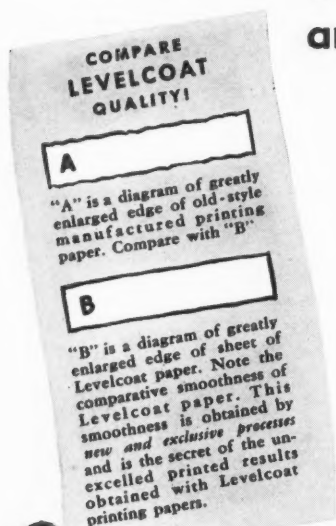
Name _____

Position _____

IMPORTANT: This offer is restricted to printers only and coupon must be attached to your BUSINESS letterhead.

Masterpieces of Printing

are produced on Levelcoat* Printing Papers



Americans enjoy the highest standard of living in the world. More than a little of the credit for this is due to the influence of advertising. Consider, for instance, the service performed by skilfully prepared circulars, catalogs and publications. With illustrations done in life-like colors . . . with halftones of almost photographic perfection . . . with type that's printed clear-cut, they spread information about uses and values of merchandise. They help to create the urge to own and enjoy America's products! Significantly, many of these printed masterpieces are produced on Levelcoat* printing papers.

Fine printed results are obtained with Levelcoat papers because the properly prepared and balanced refined groundwood content as well as coating materials are blended to give definite printing advantages. Levelcoat papers are characterized by remarkable opacity, and smooth, lustrous surfaces. And because of manufacturing economies, Levelcoat papers bring these fine printing qualities at surprisingly low prices.

Ask your printer or paper merchant for samples of Levelcoat printed results. Or, if you prefer, write direct to our nearest office.



Trufect
For highest quality printing

Imfect
For maximum economy in printing

Multifect
For volume printing at a profit

Levelcoat Papers

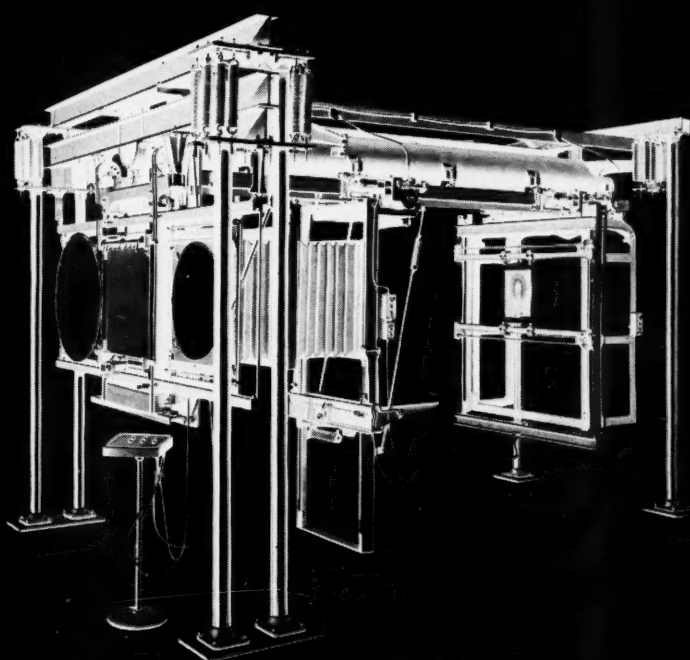
KIMBLEY-CLARK CORPORATION, Manufacturers

NEENAH, WISCONSIN

NEW YORK: 122 East 42nd Street

CHICAGO: 33 South Michigan Avenue

LOS ANGELES: 210 West 6th Street



MONOTYPE CAMERAS **Go to War!**

Of the strategic materials necessary to assure victory in our efforts to preserve our liberty and the sanctity of American standards of life, among the most important are the tools of production and use. These include not only the machines required to make planes and tanks and guns, etc., but also the instruments and maps and charts by the use of which the implements of war may be directed to their objectives.

We at Monotype derive satisfaction from the fact that Monotype-Huebner Cameras are playing an important part in helping Uncle Sam and his Allies in their fight against the aggressor nations. We are very proud that various branches of service in the U. S. Army, the Navy and the Marines, as well as the combat forces of the Allied Nations, are using our cameras in connection with aerial mapping operations in the field, in ordnance sur-

veys, and in making huge reproductions of maps for permanent files; that aircraft manufacturers find them of immense value in making the templates used in the production of bombers, fighters, pursuit ships, interceptors and transport planes, and that commercial installations everywhere are being used in Government work, both in our country and abroad. In Great Britain, Canada, Iceland, Australia and in South Africa, M-H Cameras are at work in behalf of our common cause, and were being used in the Netherlands East Indies at the time Batavia was occupied by the enemy.

It is our purpose to continue to give full cooperation to our Government in providing for national needs. We hope that our customers and other good friends will understand that the production of cameras for commercial use must, in all instances, be subordinated to Government requirements, and that they will cooperate with us in meeting the situation.



LANSTON MONOTYPE MACHINE COMPANY
MONOTYPE BUILDING • TWENTY-FOURTH AND LOCUST STREETS • PHILADELPHIA, PENNA.

Composed in Monotype 20th Century Family, Monotype Giant Caster Victory Matrix is symbolized 72-4455X

Unprecedented Demands

War is overshadowing everything in our lives. Printers' markets are changing to conform to its needs. Our country is under the stress of heavy demands—some foreseen and others unforeseen; government, war industries and civilian business requirements—all must be met to maintain the progress of war effort and other needs.

Quantity, quality, time—all elements of paramount importance—are factors of varying weight that will affect printing production. Unusual demands may strike any printing plant, in any locality, at any time. The graphic arts must meet these demands to fulfill its duty.

The printing industry should be alert—in both personnel and equipment. Preventive maintenance of presses is a practical contribution to the alertness necessary in our industry. The Harris service organization is available to assist plant managements in their efforts to maintain equipment at maximum efficiency.

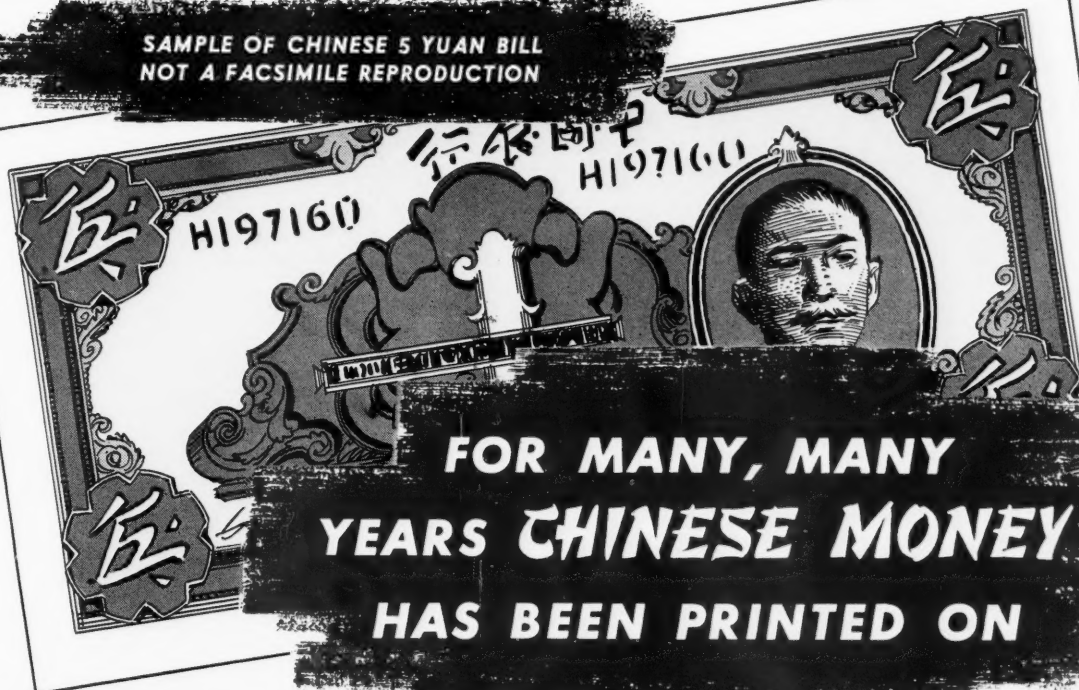
HARRIS OFFSET PRESSES

HARRIS · SEYBOLD · POTTER · COMPANY ·

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4510 East 71st Street, Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 So. Dearborn Street • Dayton, 819 Washington Street • Atlanta, 120 Spring Street, N.W. • San Francisco, 420 Market Street • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal

SAMPLE OF CHINESE 5 YUAN BILL
NOT A FACSIMILE REPRODUCTION



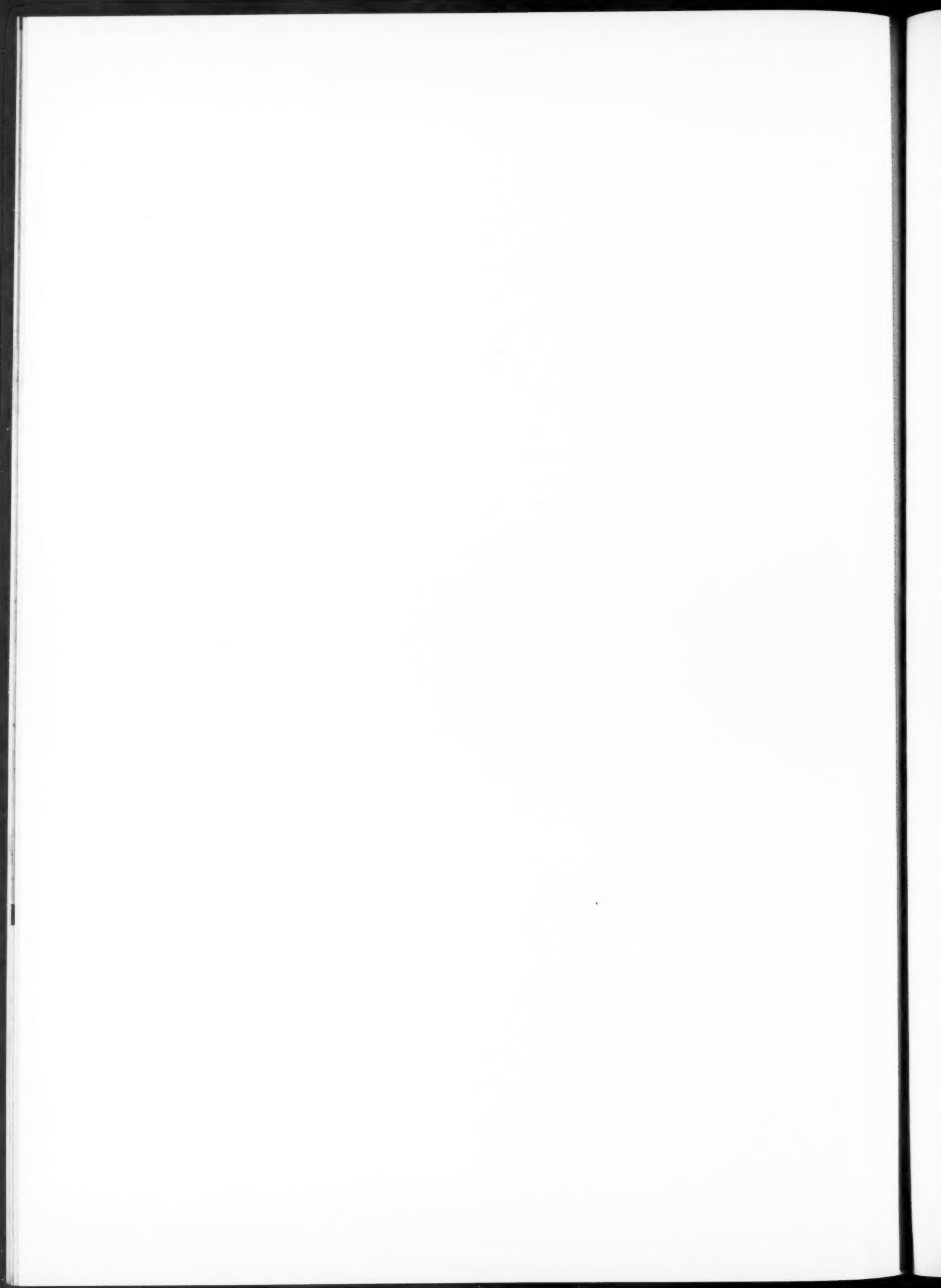
HOWARD BOND

HOWARD

This practical tribute from America's ally—world's oldest paper makers,* and known all the world over as HONEST BANKERS—is proof of their respect for the quality and strength of THE NATION'S BUSINESS PAPER.

*Paper was first made in China in the Second Century!

ALLIED PAPER MILLS



NOW *any* OBSOLETE PRINTING EQUIPMENT

*may be scrapped
under the War-Time*

CHECK LIST—of possible obsolete equipment

COMPOSING ROOM—

Composing Machines
Furnaces, Re-melting and Molding
Trucks, Form and Makeup
Tables, Lineup, Makeup and Register
Presses, Proof and Testing
Saws, Planers and Routers

PLATE MAKING—

Electrotype
Gravure
Offset

Photo-Engraving
Rubber
Stereotype

PRESSROOM—

Presses:—

Platen
Flatbed
Cutting and Creasing, Die Cutting
Press Folders and Feeders
Bronzers

Rotary
Gravure
Offset

BINDERY—

Banding, Backing, Embossing, Baling and Die
Stamping Presses.
Gathering, Case, Collating, Crimping, Folding, Drill-
ing, Stringing, Perforating, Sewing, Stapling and
Paper Cutting Machines.

MILLER SCRAP ALLOWANCE PLAN

PRINTING trade organizations are advising "clear the decks and weather the storm." Discard unproductive equipment; save space, care and upkeep. Travel light and make every ounce of overhead pay. Bolster profits by reducing expense . . . now!

In line with this thought, the War-Time Miller Scrap Allowance Plan now provides for the scrapping of *any* obsolete mechanical printing equipment made of ferrous metal (electrical equipment not included) intended for use in a printing plant.

Under this Plan, not only is the printing industry benefited but scrap metal vitally needed for new tanks, guns, battleships, munitions and machine tools is released.

In turn, in ratio to the tonnage of old printing

equipment scrapped, and by *previous arrangement* with the Miller Company *before* the old equipment is scrapped, liberal War-Time Miller Credit Certificates are offered. They may be used towards the future purchase of Miller Automatics but there is no obligation to purchase. The cash value of the scrapped equipment is retained by the owner. Actually, three or four times the scrap value of the old equipment may ultimately be realized.

Full details of the Miller Scrap Allowance Plan, under which a great quantity of obsolete equipment has already been scrapped, will gladly be given to reputable concerns upon request. No obligation is involved and some description of the old equipment to be scrapped will aid in giving a more definite and prompt response.

miller

Miller Printing Machinery Co., Pittsburgh, Pa.

PATAWITE



REG. U.S. PAT. OFF.

9 lb. Manifold

A lightweight sheet that's a joy to print

Patawite Manifold owes its exceptional quality to the fact that it is made on precision fine-paper machines. The result is a stronger sheet with a smoother surface. It prints so cleanly you'll like to use it for a hundred and one jobs — from simple office forms to elaborately printed broadsides.

Patawite is unwatermarked, unglazed, and comes in canary, goldenrod, pink, green, blue, and white. It is furnished in cut sheets of standard sizes, packaged in convenient units.

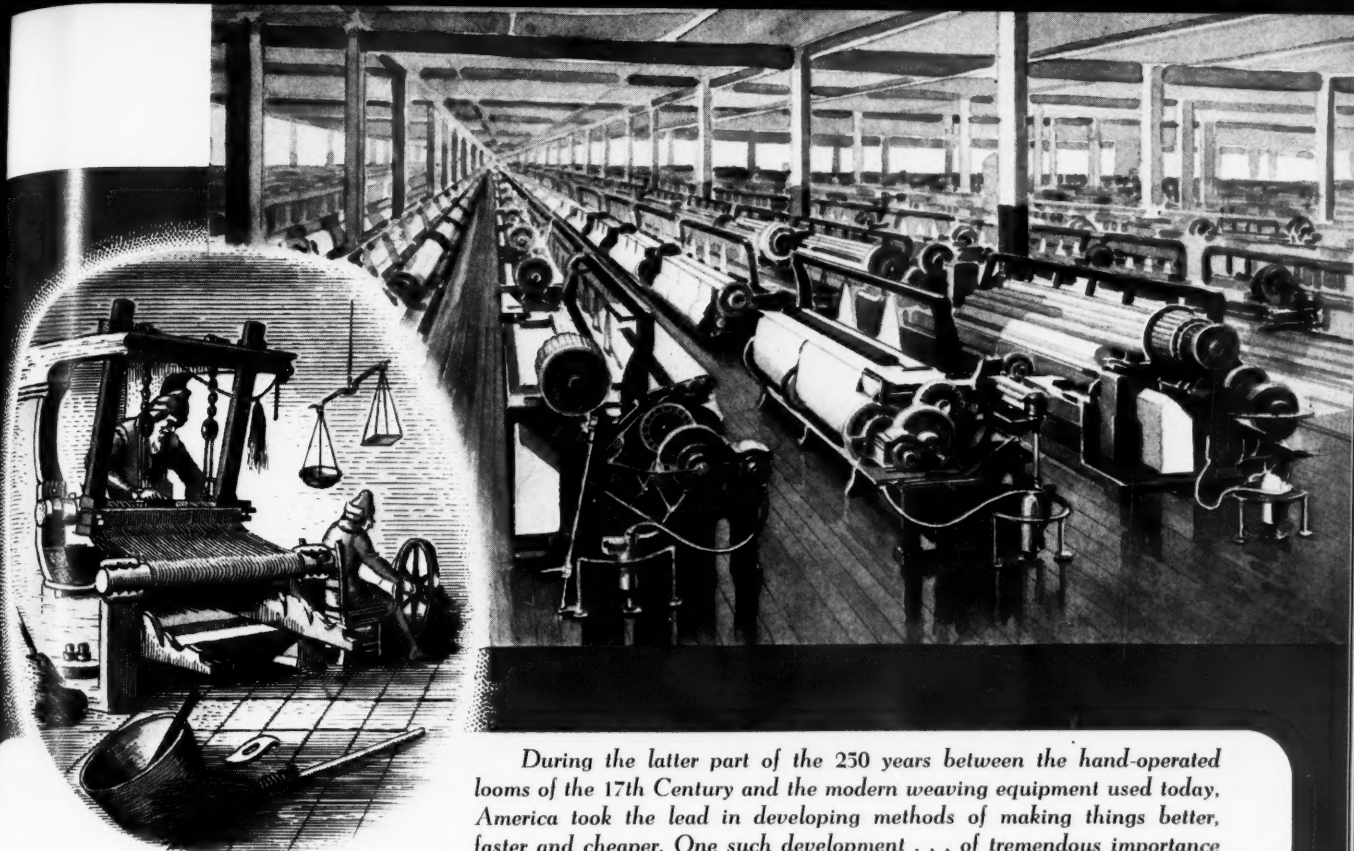
NOTE:

Our distributors are necessarily limited in the supplies they can offer. Consequently, before setting your printing dates, it is wise to order your needs well in advance.

Paterson Parchment Paper Company

Bristol, Pennsylvania

WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO, CALIFORNIA
BRANCH OFFICES: 120 BROADWAY, NEW YORK • 111 WEST WASHINGTON STREET, CHICAGO



During the latter part of the 250 years between the hand-operated looms of the 17th Century and the modern weaving equipment used today, America took the lead in developing methods of making things better, faster and cheaper. One such development . . . of tremendous importance to every printer, publisher and advertiser . . . was Consolidated's introduction of finely coated papers in a new low price range.

CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

Advertisers no longer need restrict their runs of catalogs or booklets, or be content with inferior printing results because of paper costs. Consolidated Coated . . . in the price range of uncoated stocks . . . has eliminated the last barrier to the use of fine enameled paper.

Printers and publishers can now produce quality printing on coated paper which costs no more . . . and in some cases actually less . . . than they formerly paid for uncoated stocks.

Consolidated's pioneering achievement in producing fine enamels at a price which makes possible their almost universal use, is an excellent example of America's talent for mass production

and her ability to make almost everything better, quicker and cheaper.

This ability has made America the Arsenal of Democracy . . . and will prove to be the deciding factor in the present world struggle.

There is a grade of Consolidated Coated Paper just right for nearly every job. Ask your printer or paper merchant, or write us for samples which prove that finer printing on coated stock need not add anything extra to paper costs.

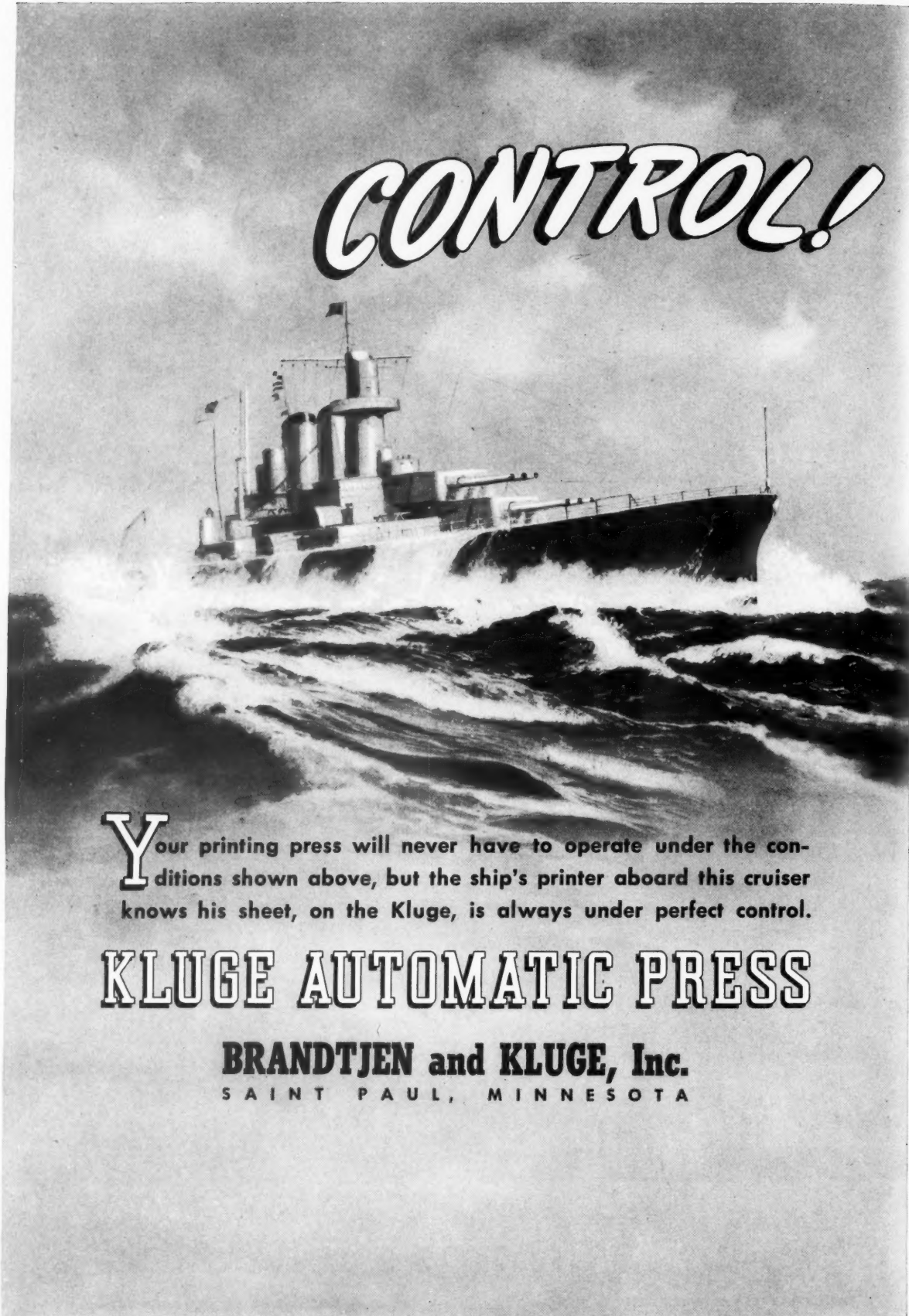


CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

SALES OFFICES
135 SO. LA SALLE ST., CHICAGO

CONTROL!



Your printing press will never have to operate under the conditions shown above, but the ship's printer aboard this cruiser knows his sheet, on the Kluge, is always under perfect control.

KLUGE AUTOMATIC PRESS

BRANDTJEN and KLUGE, Inc.
SAINT PAUL, MINNESOTA

THOUGHTFUL PLANNING IS A SERVICE TO THE NATION

★
*You don't have to
cramp your style!*

BEFORE PRINTING JOBS are designed mutual planning can save time, money, labor—and PAPER. Fancy sizes in printing jobs MAY call for special and costly sizes in paper—but if layout man and printer talk it over FIRST, then it may easily be practical to make the job unusual, different, completely individual...yet have STANDARD PAPER SIZES do the work. The layout man knows what he wants—the printer knows how to do it efficiently and economically. Cooperate!

For more than 10 years International Paper has advised buyers of printing to *"Consult your Printer"*



INTERNATIONAL
PAPER COMPANY
220 EAST 42nd ST., NEW YORK, N. Y. • BOSTON • CHICAGO • CLEVELAND
PAPERS *for* PRINTING *and* CONVERTING

★ ★ BUY MORE WAR BONDS ★ ★

CUT YOUR PADDING COSTS WITH THE NEW IMPROVED ARABOL PAD-TEX

ARABOL PAD-TEX is the latest and most improved adhesive for padding and all general book binding work. This is not just a better PAD-TEX but an entirely new product *eliminating the use of RUBBER*. It has every good point of our old product PLUS many of its own.

THE ARABOL MFG. CO.

Pioneering Since 1885

Executive Office: 110 East 42nd St., New York, N. Y.
Offices and Factories:
BROOKLYN • CHICAGO • SAN FRANCISCO
Branches and Warehouses in Principal Cities
Write us for Bulletin No. 62

- Quick Drying
- Non-Inflammable
- Economical
- Trims Easier
- Flexible
- No Objectionable Odor

Order ARABOL PAD-TEX today from your local distributor —and save on padding costs.



Adhesives? ... ARABOL!

GROVE'S Gauge Pins and Grippers

for PLATEN PRESSES
'No-Slip' Gauge Pin



Clasps vise-like to the tympan, making slipping impossible — is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct

JACOB R. GROVE CO.

4024 Brandywine St., N. W., Washington, D. C.

War Takes ESTIMATORS!

Learn HOW by mail in 25 Lessons



More Printing Estimators are needed. Military service draft causing vacancies. Our 25 lesson course includes personal coaching and 3 bound books — actual production records on composition, press work and bindery operations. Thorough training means better jobs. *Prepare!* Write today for details about easy method of paying as you go.

JACK TARRANT SCHOOL
OF ESTIMATING

Dept. 5, 105 W. Monroe St., CHICAGO

Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE At Home

Make your spare time count. Increase your efficiency in order to increase your earning power. Mr. Young, internationally recognized authority, has prepared a complete, practical course based on methods successful for years at his American Academy of Art. Now his teaching is brought to your home. Will help professionals and beginners in art, advertising, printing, etc. Endorsed by graduates, advertising executives. Learn and apply layout principles—receive individual criticism and revisions by mail. Easy payments. Write to Dept. D-542 for free details.



AMERICAN ACADEMY OF ART

Frank H. Young, Director
25 E. Jackson Boulevard Chicago, Ill.

AMERICAN ROLLERS



Finest rollers made. Test a set, they make your roller dollars go farther... help you conserve. Pre-conditioned for longer wear. See for yourself. Order now.

AMERICAN ROLLER CO.

1342 North Halsted St., Chicago, Ill.
225 N. New Jersey St., Indianapolis, Ind.
1531 Branch St., St. Louis, Mo.

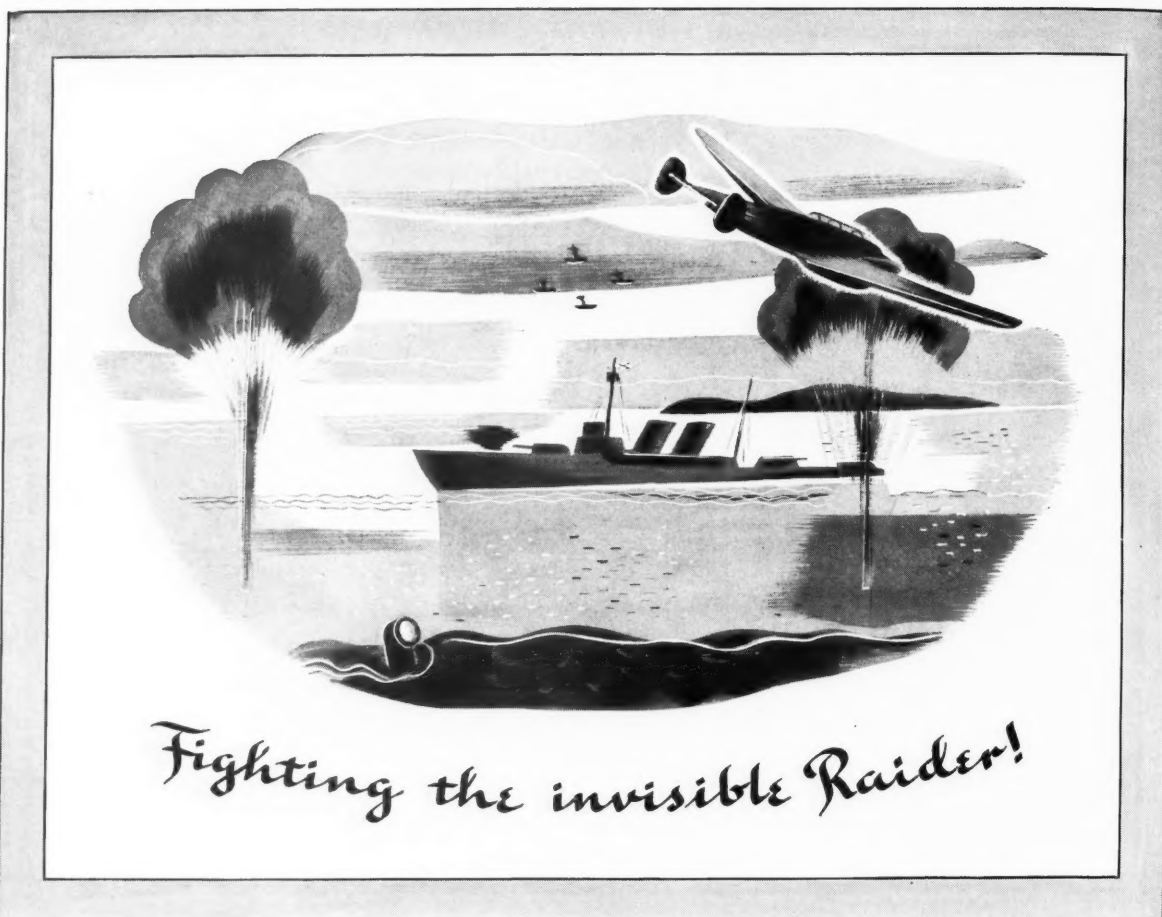
MEAD papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co. ARIZ.: Blake, Moffitt & Towne; Zellerbach. ARK.: Roach Paper Co. CAL.: Blake, Moffitt & Towne; General Paper Co.; Zellerbach. COLO.: Dixon & Co. CONN.: Rourke-Eno Paper Co.; Arnold-Roberts; John Carter & Co.; Green & Low; Henry Lindenmeyr & Sons; Storrs & Bement Co.; Whitney-Anderson. D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford. FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co. GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co. IDA.: Blake, Moffitt & Towne; Zellerbach. ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White. IND.: Central Ohio; Century Paper Co.; C. P. Lesh; Crescent Paper Co. IOWA: Carpenter Paper Co. KAN.: Central-Topeka. KY.: Louisville Paper Co. LA.: Alco Paper Co. ME.: Arnold-Roberts; C. H. Robinson. MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co. MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Mill Brand Papers, Inc.; Paper House of N. E.; Storrs & Bement Co.; Percy D. Wells; Whitney-Anderson. MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine. MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell. MO.: Acme Paper Co.; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach. MONT.: Carpenter Paper Co. NEB.: Carpenter Paper Co.; Western Newspaper Union; Western Paper Co. N. J.: Bulkley, Duntun & Co.; Lathrop Paper Co.; J. & E. Linde; Henry Lindenmeyr & Sons. N. Y. CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Duntun & Co.; Canfield Paper Co.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold Card & Paper Co.; Schlosser Paper Corp.; Shapiro Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co. NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine. N. C.: Dillard Paper Co. OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cincinnati Cordage; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co. OKLA.: Carpenter Paper Co.; Tulsa Paper Co. ORE.: Carter, Rice & Co.; Fraser Paper Co.; Zellerbach. PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co. R. I.: Arnold-Roberts Co.; John Carter & Co.; Nar-tagansett Paper Co. S. C.: Dillard Paper Co. TENN.: Bond-Sanders Paper Co.; Clements Paper Co. TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.; Graham Paper Co. UTAH: Carpenter Paper Co.; Zellerbach. VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Roanoke Paper Co.; B. W. Wilson. WASH.: Blake, Moffitt & Towne; Carter, Rice & Co.; Tacoma Paper & Stat'y Co.; Zellerbach. WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.

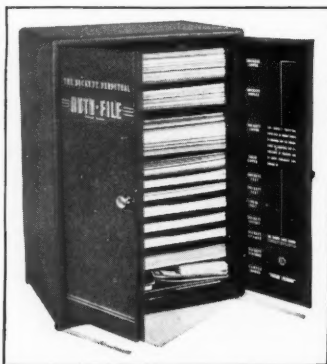
**Boston
Kingsport**

THE MEAD CORPORATION



Fighting the invisible Raider!

The possession of a Beckett Perpetual Auto-File does more than insure the printer or advertising man of a constant supply of sample and dummy sheets of cover, text, offset and opaque papers. It protects him against that great, invisible enemy of good printing . . . the substitution of inferior stocks. You and your customer select the papers wanted and determine the combination from an almost endless variety of papers conveniently



arranged, instantly accessible, perpetually renewable and all of Beckett quality, which we believe is an accepted standard in the graphic arts. The papers include Buckeye Cover, Beckett Cover, Ohio Cover, Beckett Offset, Beckett

Opaque, Buckeye Text, Beckett Text and Tweed Text. This life-time equipment is available to you at the nominal charge of \$5.00, but a fraction of its actual cost. Your money will be refunded if you are dissatisfied.

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN
HAMILTON, OHIO SINCE 1848

Must We Give Up Color Printing?



YOU ask me "Must we give up color printing?"

You tell me you are worried because people who seem to know have told you that there will be limitations, and restrictions, and conservation orders, and preference ratings. They are right. There are—and there may be more. But when they tell you that there will be no more color printing, they are wrong. Just as wrong as if they should tell you that Spring will not come again, that purple crocuses and yellow jonquils will not bloom again, that there will be no more green running sea, or sun tinted clouds in a blue sky.

There will be color printing as long as the creative impulses of man impel him to reach for things above his physical needs. There will be color printing as long as man desires to recreate—himself and the things about him that he loves and admires.

There will be color printing as long as the artist seeks to preserve on canvas and paper the beauties of those things which have deep meaning to him. There will be color printing as long as the merchant seeks to widen his markets with better looking packages and by showing his wares in realistic colors.

You ask "How can I do this without materials?"

I say you will have materials—just as primitive man had materials to make drawings on the wall of a cave with nothing but mud and earth and sticks and his hands. He used the best materials at hand, and to him, the materials available to you would have seemed heaven sent. Certainly modern man need not fear for the results he can achieve when standing behind him is the resourceful, flexible genius of the color chemist. He is creative too.

No, you will not have to give up color printing. Nor will any wise government ask you to, as long as the stars and stripes yet waves its red, white and blue to meet the challenge of the aggressors. Not while the tokens of our strength—the postage stamps, defense bonds and the bills in our pocket, are printed in color. Not while the posters which call a courageous people to fight for freedom recognize that color challenges the imagination and commands action.

No, your advisers are wrong. They see a human need based only on material things and fail to recognize the human spirit which gives it life. There will be color printing as long as there is the creative spirit of man to produce it and the will of man to enjoy it.

*—from a letter written to a customer and friend
by an executive of International Printing Ink.*



TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



VICTORY—AMERICA'S NO. 1 JOB

We'll all need a lot of fortitude—physically, financially and industrially to win. That's O.K. with us—complete victory regardless! Northwest's family of paper users will understand why our previous high standards of "brightness" are mutually sacrificed as contribution to help protect America.

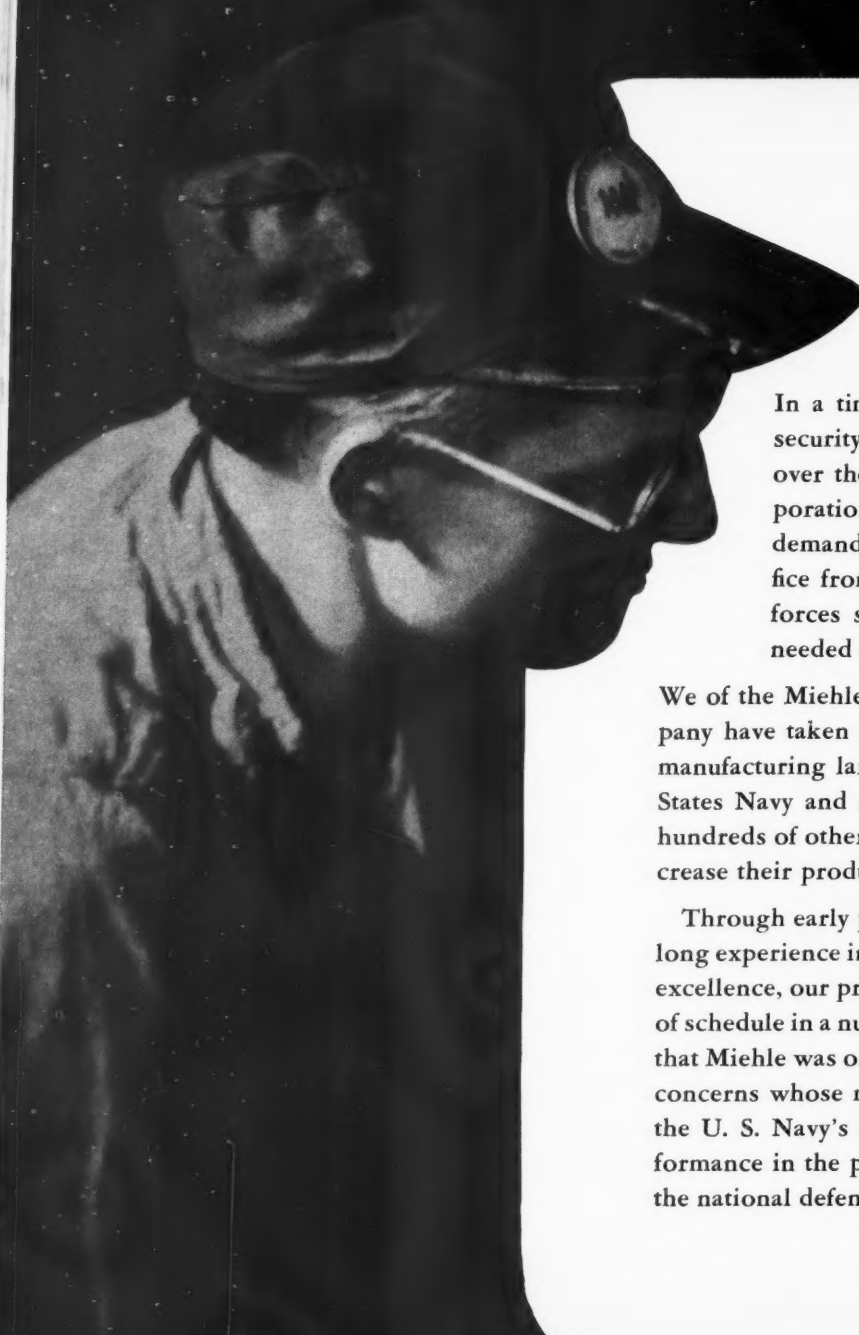
VICTORY War Quality PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA, U. S. A.

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Please Mention THE INLAND PRINTER When Writing Advertisers

Miehle has accepted it



In a time of national emergency, the safety and security of the country as a whole take precedence over the private interests of individuals and corporations alike. The urgency of our country's need demands unstinted cooperation and mutual sacrifice from all, to the end that this nation's armed forces shall quickly have every weapon and aid needed to finish the job.

We of the Miehle Printing Press and Manufacturing Company have taken our responsibility most seriously. We are manufacturing large quantities of ordnance for the United States Navy and many machine tools so sorely needed by hundreds of other manufacturers anxious and waiting to increase their production of defense materials.

Through early participation in this effort and by virtue of long experience in working to high standards of mechanical excellence, our production is well under way . . . even ahead of schedule in a number of items. And we are naturally proud that Miehle was one of the first fourteen American industrial concerns whose management and men were honored with the U. S. Navy's famous "E" award for "outstanding performance in the production of naval ordnance material for the national defense program."

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d its responsibility

The extent of our participation in the National Defense Program has necessitated a considerable reorganization of our staff and equipment. We are not unmindful of our obligation to the many users of Miehle Printing Presses and to the graphic arts in general. Our customer relationships, painstakingly built over many years, are invaluable to our company's present and future . . . probably more valuable than all our physical assets combined. And so, in our plans we have provided for:



1. Repair part and machinist service as usual.
2. The construction of new machines to the maximum extent we are able to procure necessary materials.
3. Continuation of engineering effort to the end that postwar requirements may be met by improved Miehle products.

The extent to which we shall be successful in meeting the needs of the graphic arts industry in these trying times is certain to hinge on many factors beyond our control. We are sure that printers will recognize and appreciate this fact and we are both proud and grateful for the splendid spirit of sympathetic understanding which has already been manifested in this regard.

MIEHLE PRINTING PRESS & MFG. CO.
CHICAGO, ILLINOIS



THE PUNCH, securely held in its specially designed "nest," has been checked and re-checked during cutting operations. The cylindrical cutting-tool (here removed) at the top of the machine, is controlled by the movement of the stylus when the operator follows the outline of the letter on the pattern-plate.

LINOTYPE

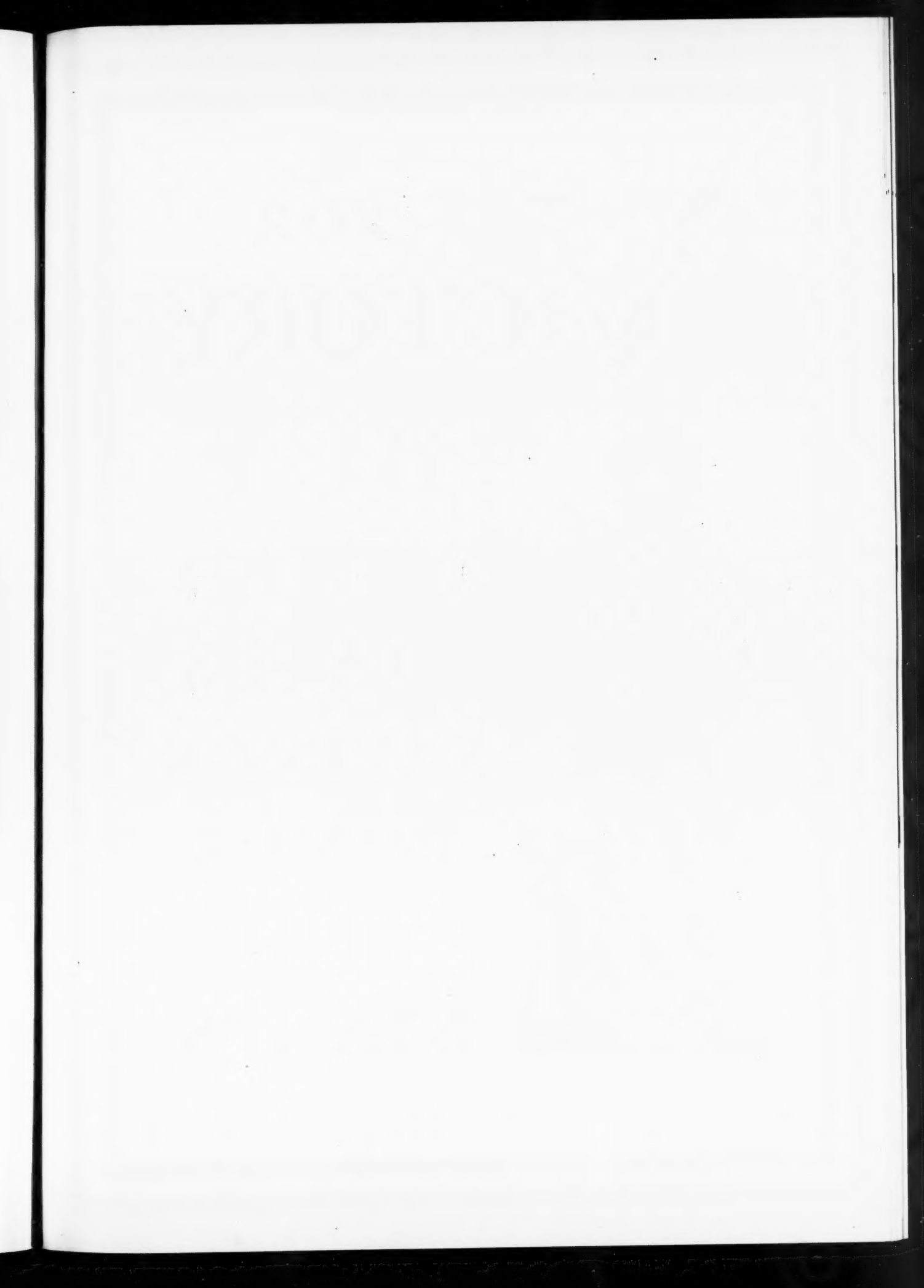
Robert Yarnall Richie Photograph

Type Character · IV ·

LINOTYPE · BROOKLYN, N. Y.

The Linotype punch is a replica of the original letter-drawing, not an interpretation. It reflects the precise hand-drawn qualities of the artist's original, and insures those qualities *in the type* by control and checking through every phase of the mathematically-precise cutting operations.

Linotype Caslon Old Face Series



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V **FOR**
VICTORY

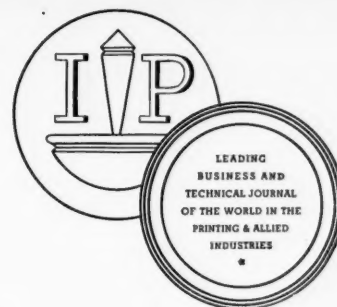
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BUY
UNITED
STATES
SAVINGS
BONDS
AND
STAMPS

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Form Graphic Arts Emergency Group at Chicago Meeting ★ Council to Represent Management,

Labor, and Investors in the Industry's Dealings With Various Agencies of Government

GEORGE L. BERRY, president of the International Printing Pressmen's and Assistants' Union of North America, who had served as temporary chairman of the Graphic Arts Emergency Council, sounded the keynote of its future activities as the organizational representative of capital, management, and labor, in a brief address he gave to the delegates of various groups that formed the permanent organization in a called meeting at the Morrison Hotel, Chicago, April 12, at which Berry presided.

"Town Hall Meeting"

"Until today, I had the impression that there was some overlapping of functions in the organization as planned by your committee on procedure which presented the constitution which we have adopted," said Mr. Berry. "Now that it has been explained, I see the three sections of the organization differently.

"The council itself with its two co-chairmen, one representing management and the other labor, is the educational section—a sort of a town-hall meeting at which anyone interested in the graphic arts may express his or her views at gatherings that will attract thousands of persons. However, these council mass meetings can not legislate for the organization, but recommendations will be submitted to the board of directors of the council for possible legislation.

"Legislation governing the council's procedures, according to the constitution which we have adopt-

ed, will be enacted by the board of directors, and the business between meetings of the board will be conducted by the executive committee and the employed executive director who will serve as prescribed by the committee."

Mr. Berry, at the session during the forenoon, announced that the nominating committee was not to consider him for the chairmanship of the council as the representative of labor because another leader could do more effective service in representing the council in dealings with the Governmental agencies. In consequence of Mr. Berry's self-elimination from consideration, the nominating committee proceeded with its recommendations of personnel which were unanimously adopted.

Name Joint Chairmen

Joint chairmen of the Graphic Arts Emergency Council elected are: Representing management: W. G. Simpson, president of C. T. Dearing Printing Company, Louisville, Kentucky; representing labor is: Claude M. Baker, president of the International Typographical Union, Indianapolis. I. T. Alderson, president of The Von Hoffmann Press, St. Louis, who has served as chairman of the temporary committee on procedure, was named secretary-treasurer of both the council and the board of directors.

John F. Cuneo, president of The Cuneo Press, Chicago, was elected chairman of both the board of directors and the executive committee of the group.

Members representing employing groups on the executive committee elected were: Frederick D. Bornman, representing Detroit Typothetae-Franklin Association; Charles H. Jensen, representing the Graphic Arts Industry, Minneapolis; Sam B. Anson, Cleveland, representing the Association of Advertising Newspapers; David H. Sloane, representing the National Association of Printing Ink Makers.

Labor Representatives

Four labor representatives were elected as follows: George L. Berry, president of the International Printing Pressmen's and Assistants' Union of North America; Leo J. Buckley, president of the International Stereotypers and Electrotypers Union; John B. Haggerty, the president of the International Brotherhood of Bookbinders, and Edward J. Volz, president of the International Photo-Engravers Union. Two places on the executive committee were left vacant to provide for another representative of management for and one representing labor. Included in the membership of the executive committee are the two co-chairmen of the council, the chairman of the board of directors, and the secretary-treasurer, making a total of fourteen members when all positions are filled.

In the constitution as adopted at the meeting, the four-fold purpose of the Graphic Arts Emergency Council was stated as follows:

First: To give the fullest measure of coöperation to the Government in its prosecution of the war.

Second: To give the fullest support to the proper and essential allocation of materials and things necessary to the graphic arts industry and its allied industries.

Third: To make available the influence, leadership, and unity essential to the processes of rehabilitation after the war.

Fourth: To preserve and protect the graphic arts industry as an essential part of the economic structure of our nation.

Council Open to All

In the set-up, national and international associations, and also such local groups of the graphic arts and allied industries as may be declared to be eligible for membership by the board of directors, may become members of the council.

Representation of national and international associations on the council is provided by allowing each to have two accredited delegates. Representation of other groups is to be determined by vote of the board of directors. Each delegate is to serve one year as a member of the board, or until his successor has been duly selected by his constituency and qualified. An annual meeting of the council is provided for on the third Wednesday in February, at such place to be determined by the board of directors. Regular meetings of the board are to be held in February, May, August, and November of each year, and special meetings may be called by the chairman or upon the written request of ten members.

Berry Issues First Call

In the preamble the statement appears that the graphic arts "are essential to the successful prosecution of the war," and that "when peace is again restored to our country, practical courageous thinking and action based upon the principle of free enterprise will be of first importance if we are to maintain the freedom which has made America great."

Mr. Berry issued the original call for the assembling of representatives of the groups of trade associations, and labor unions. In consequence, a meeting held in Washington, on January 8, approved a plan of temporary organization headed by Mr. Berry, and of which John J. Maher of Chicago was secretary. Mr. Alderson was named chairman

GEORGE L. BERRY STATES THAT SUCCESS OF Program Depends on Unity,


FOR THE first time in the history of the graphic arts and allied industries, the investor, management, and labor have convened for the purpose of establishing an organization made up of these three human elements which constitute industry. This very fact indicates the acceptance of the principle of community of interest between them, hence it is not too much to say here that this is indeed an unprecedented as well as a historical occasion.

The Graphic Arts Emergency Council should, and I believe will, challenge the attention of all who are engaged in the graphic arts and allied industries, and it is the profound hope that its existence and the successes that will ensue will attract the attention of all other industrial groups in the United States to the end that there may come to pass a consolidation of thinking and of action necessary in the conservation of democracy and its fundamental basis—free enterprise. The success of The Graphic Arts Emergency Council and similar movements in other industries will expand just as rapidly as industrial statesmanship asserts itself.

Correspondence from hundreds of outstanding men in the graphic arts and allied industries indicate unreserved approval of the principle to which the Council dedicates itself. Even those organizations which have declined for the moment to affiliate have recorded their approval of the principle. There is not one single exception. It follows, of course, that we must be comforted in the fact that the principle is right and thus the only remaining task is to support with the fullest degree of patriotism and self-sacrifice, if need be, the composing of the inevitable differences as to details that may arise within the Council itself.

Of course it must be expected that The Graphic Arts Emergency Council will have its trials and tribulations. Its troubles will not arise solely from its internal conduct, but many of them will come from without, and such criticisms and attacks will represent a highly diversified element. Those in the lowly positions, as well as those in high positions, will attack, but we are sustained by the very definite and irrevocable conviction that these attacks will represent theory coupled with disloyalty to the philosophy which has made America great with its values that are without parallel in the history of any nation of peoples on the face of the earth.

There are prospective and to me inevitable problems that will involve us all, for example:

 If asked to name the outstanding half-dozen labor leaders in the United States in point of achievement, practically all printers, employers included, would rate George L. Berry among them.

As president of the International Printing Pressmen and Assistants' Union for many years, he has not only so functioned in the usual capacities as to earn the acclaim of the union membership, but, through the school of instructions maintained at the Pressmen's Home in Tennessee, won the acclaim of employers as well.

Presented herewith is the text of the address he made in April before the organization meeting of the National Graphic Arts Emergency Council. Inspired leadership is evident throughout.—The Editor

1. We shall be faced with the agitation for a new economy.

2. We shall be faced with the intense and violent task in the readjustment of our financial structure. The questions of inflation, devaluation, repudiation, and capital levy will assert themselves, and in these considerations the interest of every person engaged in the graphic arts and the allied industries will be involved.

3. We shall be faced with demands for the changing of our order of Government. Many demands which will be presented will be in contravention to the principles of democracy, liberty, and the processes of free enterprise. In these considerations the interests of all who make up this Council will be definitely involved.

This graphic arts council and its allied associates and, for that matter, the whole of the industrial structure in the United States will be called upon to exercise not only rare leadership but to manifest a courage the like of which we have never heretofore demonstrated. If we are to succeed there will be no place in our lives for dis-unity among us or fear.

Obviously we have found the truth in that circumstances have brought us to the realization of the indissolubility of the relationship among investor, management, and labor in the conduct of free enterprise, and because of it The Graphic Arts Emergency Council and its allied associates will succeed beyond our most optimistic anticipations provided we support the truth and the principles that are to us now definitely evident and, too,

THE GRAPHIC ARTS EMERGENCY COUNCIL

Good Will, and Cooperation



GEORGE L. BERRY

in this to exercise our influence in resisting the individual selfishness and those emotions that are impracticable and unsound.

It is important it seems to me that we, and all of us, keep in mind certain definite principles that have proved their availability in the promotion of human welfare, which I wish to identify as follows:

1. That in a democracy free enterprise constitutes the foundation thereof, and that free enterprise is the only instrumentality that responds to the instincts of freedom, initiative, and pioneering. It will continue to be the basis of relationship between men because it represents the God-given instinct born into every living person.

2. That in a democracy with free enterprise constituting its foundation, the thrift system is inseparable and that only by the joint contributions of the human elements engaged in enterprise can prosperity and stability for all ensue.

3. That in a democracy like that of the United States the Government belongs to the people and it is our greatest error when we manifest fear of our Government. We cannot give to it, the Government, our unreserved support if we are to live in the prospect of losing our freedom by the introduction of some form of Government like unto fascism or communism. Therefore, those who believe in the principles of democracy, the freedom of its people and the right to pursue the functions of free enterprise must join in the resistance of any tendency today, tomorrow, or the next day, that gives comfort to the academic and theoretical representation on the part of those

who are unfamiliar with the beauty, the value, and the nobility of work, the production of wealth, and the thrift system.

With relation to our own internal order, it is my hope that out of this Council we shall not only have justified the logic and practicability of our committals made at the Washington Conference on January 8, 1942, as briefly contained in the three planks: (1) wholehearted support of the Government in the war, (2) the protection of our interests and the private aspect of our business during the war as it relates to regulation, legislation, *et cetera*, and (3) to be in position to meet the inevitable violent consequences of the aftermath of the war, but that we shall have come to realize the necessity for the elimination of waste in our industry, the greatest of which perhaps is the waste developed from discord and the stoppage of the business on which we are dependent.

May I express the hope that a great structure of conciliation and arbitration will ensue so that our joint values can be safeguarded and then, again, it is my profound hope that the process and importance of standardization shall impress themselves upon us and, finally, that the word "emergency" shall be deleted from the name and we shall have The Graphic Arts Council made up of all the human elements engaged in the graphic arts and its allied industries. This is possible, it is thoroughly practicable, and fundamentally inescapable.

The program to which reference has been made is dependent upon unity, good will, and cooperation upon the part of all the people who are engaged in this important business, which people are the investors, management, and labor.

It has been a very great pleasure and privilege to have been associated so intimately with representative investors, representative management, and representative labor leaders in bringing into existence this Council of great and almost unlimited possibilities. Please be assured that I shall contribute whatever influence I have in expanding this great institution.

It is my sincere hope that I shall be permitted to occupy the position of a devoted supporter of the principle to which reference has been made, and even though leadership were tendered to me it would be a mistake to accept because there are among you men of proven statesmanship who understand infinitely better than I do the true values of economy measured by the experiences within our nation and founded upon the practical idealisms to which mention has been made.

of the committee on procedure. This committee was to report on the form of organization decided upon at a called meeting of the groups which had actually indicated their support of the then proposed Graphic Arts Emergency Council. Much correspondence by and between interested groups and persons resulted in the calling of the meeting held in Chicago on April 12, for actual organizing purposes.

Historical Occasion

In his opening address at the April 12 meeting, Mr. Berry said that for the first time in the history of the graphic arts and allied industries, the investor, management, and labor have convened for the purpose of establishing an organization made up of these three elements which constitute industry. He said that in view of such a development the meeting was an occasion of historical value.

"The Graphic Arts Emergency Council should, and I believe will, challenge the attention of all who are engaged in the graphic arts and allied industries," said Mr. Berry. "It is my profound hope that its existence and successes will attract other industrial groups to the end that there might come to pass a consolidation of thinking and of necessary action in the conservation of free enterprise, which is the fundamental basis of democracy. The Graphic Arts Emergency Council and similar movements in other industries will expand just as rapidly as industrial statesmanship asserts itself."

May Ask Sacrifice

Mr. Berry referred to the voluminous correspondence which he had had with outstanding men of the industry, and the favor with which they regarded the consolidated movement to represent the sentiment of the industry. He predicted that the diversity of views might cause some friction but that the principle upon which the council was founded is sound, and that the delegates comprising the council can compose their "inevitable differences" by means of "the fullest degree of patriotism and self-sacrifice." After outlining the council's objectives, Mr. Berry continued with:

"The Graphic Arts Council and its allied associates and, for that

matter, the whole of the industrial structure in the United States, will be called upon to exercise not only rare leadership but to manifest a courage the like of which we have never heretofore demonstrated. If we are to succeed there will be no place in our lives for disunity among us, or fear."

At the conclusion of his remarks Mr. Berry indicated that he was not available for titular leadership in the permanent organization with the statement:

"A Great Pleasure"

"It has been a very great pleasure to have been associated so intimately with representative investors, representative management, and representative labor leaders in bringing into existence this council of great and almost unlimited possibilities. Please be assured that I shall contribute whatever influence I may possess in expanding this great institution. It is my sincere hope that I shall be permitted to occupy a position of a devoted supporter of the principle to which reference has been made, and even though leadership were tendered to me it would be a mistake to accept because there are among you men of proven statesmanship who understand infinitely better than I do the true values of economy measured by the experiences within our nation and founded upon the practical idealisms to which mention has been made."

Upon assuming the chairmanship of the meeting after his election as a co-chairman representing management, W. G. Simpson, Louisville, expressed high hopes for the success of the movement in presenting the needs and views of the whole graphic arts before the country at large and particularly before the administrators of the Government at Washington.

Seek No Special Privileges

Claude M. Baker, co-chairman representing labor, referred to the wide scope of possible operations of the consolidated organization, and gave his interpretation of its future functions.

"We as representatives of various organizations are not seeking special privileges, nor are we seeking to evade necessary sacrifices in our all-out war effort," said Mr. Baker. "However, as a united group we will

do our utmost to protect this industry of ours."

Mr. Baker laughingly referred to the unique position of the employers of the industry and the labor representatives who were associated in this new movement but were not trying to take anything away from each other as they usually do in wage negotiations. He announced that enough funds had been subscribed by interested groups to operate the organization for six months, and that the dues question would be decided by the board of directors. He indicated that there might be a *per capita* assessment, but that in case of the numerically large organizations a maximum basis would probably be agreed upon.

A resolution of thanks was unanimously adopted expressing appreciation for the work done by Mr. Berry and Mr. Maher, who served as chairman and secretary, respectively, of the temporary council.

Until headquarters will have been established in Washington, D. C., with a managing director in charge, the business affairs of the organization will be handled by the secretary-treasurer, I. T. Alderson, The Von Hoffmann Press, 101 South Ninth Street, St. Louis, Missouri.

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Metals are Needed

Metals which have served their purpose, and now gather dust and rust in some printing plant corner, are desperately needed for the nation's all-out war effort.

Junk that old press that you've been barking your shins against, it's only in the way anyhow. Scrap-metal prices are high now; printers aren't asked to give their scrap away, but to sell it for good hard cash.

Or take that electro you had made for Jones & Company three years ago. Sure it was used, and *may* be used again, but in the meantime your country needs that metal worse than Jones & Company.

Rather than antagonize a lot of your customers by arbitrarily junking every piece of standing equipment, sit down and write each one a letter, explaining the situation, appealing to his patriotism—and request written permission to dispose of the metal in his old forms. You'll be surprised how many have forgotten that old electro existed.

It's a Quiz

Answers to the following list of questions have appeared in the pages of *THE INLAND PRINTER* and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 34 of this issue? Give yourself a tryout, then see if you were right.

- 1—What is "invisible offset"?
- 2—What is meant by an "escalator" clause in printing sales contracts?
- 3—Too much printing is sold by improper presentation of costs. How can quotations be presented to further assure sales?
- 4—The War Production Board is planning to establish price ceilings on printing. True or false?
- 5—What colors should be selected, if the planner wants to lessen eye-strain and relieve emotional monotony?
- 6—Foremen are often blinded by long familiarity to expensive shop layout. True or false?
- 7—Albumin plates stand up under longer offset press runs than do deep-etched plates. True or false?
- 8—What effect has cold on press rollers? On ink?
- 9—Collotype illustrations produce a finer screened image than do letterpress or offset. True or false?
- 10—To print, by letterpress, without excessive ink and slip sheets, the following impressional squeeze is necessary: .001, .002, .003, .004, .005 inch.
- 11—What does thin make-ready tissue caliper in thousandths of an inch? Onion-skin tissue? French folio? Tympan manila?
- 12—What is standard plate thickness in thousandths of an inch? For base height?
- 13—Sixty-pound book paper and sixteen-pound bond usually are the same thickness. True or false?

Mounting Government Competition Threatens Graphic Arts ★ U. S. Builds New Plants as

Commercial Printers Are Forced Out of Business • *By F. Hazelwood Branham*

PRINTERS of America are on the spot. They must now prove to the world that "they can take it." Just how much they can take and still keep their chins up remains to be seen.

During the war of a quarter of a century ago, the American soldiers proved they "could take it," in the trenches, on the battlefields, and as prisoners of war. But the records disclose an entirely different picture of the prison experiences of Germany's present leader. As a prisoner of war, Hitler "could not take it." On the contrary, it is said he spent his days and nights in jail whimpering and crying like a child. Only when surrounded and protected by a heavy guard of their own secret police and soldiers can men like Hitler strut about with chins up.

Printers of America should exemplify the spirit of the American soldiers, and not become, as did Hitler, whimpering, wailing weaklings. Neither should they be discouraged because of the hardships imposed by a nation at war.

It is indeed regrettable that two or three of the largest printing establishments in Ohio, Michigan, and New York, were forced out of business when their sole customer, the automobile industry, folded up.

No Government Orders

Government orders for printing placed with these firms, on a negotiated contract basis, would have solved their problem, and the war effort would have been speeded up by immediate production of printing needed by the army. Yet, while these plants were being closed down, certain branches of the Government were endeavoring to add new printing plants, or enlarge present plants by purchasing new equipment—and these Government agencies are still contemplating the purchase of more and still more printing equipment.

What a travesty on the economic use of public funds! While these

Government agencies were purchasing, installing, and organizing these new printing plants, the idle equipment in the legitimate commercial printing establishments all over the country could have produced all the printing the army needed, in all probability at lower cost, and without the Government having expended one red cent for printing equipment.

Since much of the equipment being purchased by the Government agencies is of the duplicator caliber,

it will be a white elephant on the Government's hands. I am informed that carload after carload of duplicating machines is being shipped continually to various localities. Whether the war is long drawn out or of short duration, this equipment will be a dead loss to the Government when the war ends.

Threatening the printing industry of the nation, therefore, is the likelihood that its greatest competitor—the United States Government—will continue, after the present crisis is passed, to operate these one hundred or more plants, producing pseudoprinting, in addition to regular printing, at a price impossible for the commercial printer to compete with.

U. S. Runs 100 Plants

In addition to operating the two largest printing plants in the world—the Government Printing Office and the Bureau of Engraving—other departments of the Government now operate some sixty-five other printing plants, and various Government agencies for the army operate approximately thirty-five additional plants, making a grand total of over one hundred Government-owned printing plants. Obviously, there is no attempt to halt the spread of this disease. From that little cancer which infected the commercial printing industry more than half a century ago—the printing by the Government of stamped envelopes—has spread an infection which menaces the entire industry.

Step by step, for more than a quarter of a century, the national Government, as well as the state, county, and city governments, have failed to respect the rights of the commercial printers. Steadily and stealthily, like a thief in the night, these plants have robbed the legitimate printers of their birthright—the right to earn an honest living.

The well-being of the printing industry—the graphic arts industry, to be more specific—is perhaps the

THANKS, SENATOR

The Associated Press on April 24 quoted Sen. Raymond Willis of Indiana as advocating the distribution of a large portion of the Government's printing business among commercial plants. The AP dispatch, highly pertinent to Mr. Branham's article, is reproduced herewith:

WASHINGTON, April 24.—(AP)—Farming out much of the Government's printing business to commercial plants and the placing of Government advertising in newspapers were advocated by Senator Willis (R.) of Indiana last night.

A former editor himself, Willis told an informal round table of senators, representatives, and members of the National Small Business Conference that small printing plants and newspapers were suffering severely because war priorities had cut advertising revenue, in some cases by two-thirds or more.

"The Government Printing Office is swamped with orders," he said, adding he believed that 75 per cent of them could be taken care of elsewhere or not filled at all. "The Government should use existing private printing plants instead of expanding its own. It could send printing out."

Willis suggested that the newspapers be used to advertise war bonds and, as a measure of economy, advocated doing away with Government press agents.

Representative Wright Patman (D.) of Texas, also said much Government printing could be "farmed out."

only lasting insurance of the well-being of the world. Printing is the storehouse of the world's wisdom. Be it a book, catalog, magazine, newspaper, factory form, letterhead, envelope, or business card, the words printed thereon impart knowledge which cannot be gained in any other manner.

Printing Fifth Industry

In the United States printing is now the fifth largest manufacturing industry—and one of the greatest, the most essential, of all industries in the world.

But printers must fight if the industry is to survive—and the time has come to strike. It is a matter of record that the employing printers' workmen exercise better judgment and more determination when their personal interests are at stake than do their employers in matters affecting their own interests. The workmen stick together and fight for what they want, and failing to get what they ask for they "strike." Therefore, I repeat, the time has come for the employing printers to strike—and strike hard—so hard that they will compel the attention of Government officials, politicians, manufacturers, merchants—everybody, in fact.

But, if we are to win we must go into the fight with absolute faith in our cause, and with complete confidence in our strength and ability as members of one of the greatest industries on earth. The public must be told that its money is being squandered unnecessarily for printing equipment, while large commercial printing establishments all over the country are being closed down for lack of orders, and great numbers of skilled craftsmen added to the army of unemployed.

Must Rally Taxpayers

We must enlist the taxpayers in our cause, by telling them the truth about the printing situation. The newspapers should join us in this publicity campaign; if necessary we should buy a page advertisement in every daily paper in the land. How much longer are we to stand idly by and see our industry pillaged, and 20,000 or more printing plants menaced with destruction, while approximately 225,000 skilled workmen and their 1,000,000 dependents throughout the nation are deprived of the necessities of life?

A Press for Targets

These figures refer only to the commercial printing industry. The publishing industry, and scores of allied industries must be considered as well. In addition to the one hundred or more printing plants the Government now has in operation, the army has an appropriation for the purchase of still more equipment, among other items one specially built press to be used exclusively for printing targets. This press alone, it is estimated, will cost over \$100,000.00. In order that this shameful waste of money needed for guns, ammunition, planes, and battle-ships may be stopped it is absolutely necessary that the public be informed and enlisted in the fight.

It has been conclusively proved that the printers alone cannot accomplish a thing where politics is concerned. Leading printers meet and discuss problems of the industry from time to time, and a small percentage of the printers of the nation write their congressmen and senators, asking their help in heading off the passage of certain bills now and then, but the effort is so weak, and so disorganized that little attention is paid to it.

Johnson Makes Plea

On February 16 of this year, Pres. Otis H. Johnson, of the United Typothetae of America, appeared before the Small Business Committee of the House of Representatives and made a ringing plea for the industry. Among other forceful remarks, President Johnson said:

"I appeal for our Government's policy to be one of *endeavoring to place as much of its printing requirements with our industry as practical, instead of placing as little as possible.*"

Recently the Government has made a gesture to the printing industry of the nation by sending out requests for bids on Government orders, but each request contained what seems to me a joker. The printer was advised that he must pay the freight both ways on the paper which would be furnished by the Government. No great intellect is required to see the unfairness of this provision. The printer nearest the shipping point would have the advantage, while the printer far distant would not have a chance.

The freight rate to the latter point might be ten times that of the nearest point, and on large quantities of paper stock the freight might amount to a large percentage of the total expense of producing the job.

Freight & Delivery Dates

Among other demands in the requests for bids on Government printing in some instances were the impossible delivery dates, even for medium-size plants. One man who received a request for quotations from the Government states that on one order the freight was to be paid both ways on the paper stock, three and a half million folds made in addition to the printing, and the job delivered in eight days.

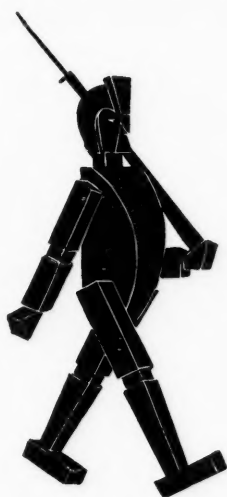
On another job a printer with a freight bill of \$100.00 was bidding against a Philadelphia printer with practically no expense for freight. Either those entrusted to the sending out of requests for bids on these Government orders had no conception of the difference in advantage and disadvantage of the two bidders, or the whole thing was done for but one purpose—to lull the commercial printers of the nation into the belief that they were being given a chance at Government work.

Fourteen printing establishments throughout the country actually secured orders for sugar-rationing books, but for no other reason than that the job was too big even for the Government Printing Office.


Let us not be deceived into the belief that Government agencies are interested to the slightest degree in the commercial printing industry of the nation. Rather let us keep an eye on these agencies and publicly denounce every act that is unfair to our industry, unfair to the taxpayers, unfair to our fighting forces and our nation as a whole.

Other Needs Purchased

With the exception of printing, all other war production material is purchased on a negotiated contract basis, while printing is bought by the Government agencies on a competitive basis when and if it is bought outside the Government Printing Office at all. This alone should be sufficient evidence of the contempt the Government agencies have for the printing industry. Do we need further proof of the violation of our rights?



PAPER . . . AND THE WAR

 It is not difficult to envision the war-time uses of steel and rubber and similar commodities of which civilian use has been drastically curtailed, but why the war effort should impose such heavy demands upon paper might not be so obvious.

Just what is the role played by paper in the war program? Where is it all going? Why is a serious shortage threatened?

The following data, quoted from a recent address by Robert Ziegler, Assistant Secretary of the National

Paper Trade Association, and a paper industry representative in the W.P.B., casts illumination upon these and similar queries:

"Steel plants use paper for the purpose of interleaving armor plate and cold-rolled steel to the extent of some 60,000 tons (or 3,000 carloads) a year. One point of embarkation for our troop movements required within a very short period of time, 1,000,000 pounds of waterproofed kraft paper to be shipped immediately for the purpose of wrapping supplies.

"Today, the paper requirements under the Defense Program have been for 7,500 tons (or 375 carloads) of mimeograph paper; 2,500 tons (or 125 carloads) of typewriter paper; 50,000,000 file folders; 3,750,000 sheets of carbon paper; 1,000,000 paper milk bottles a day (at the present time) to each army camp; 30,000,000 Defense Stamp albums; 100,100,000 pounds of super book paper and 100,000 pounds of cover paper for soldiers' handbooks (this amount of handbooks if stacked would be sixteen times as high as the Washington Monument); 4,000,000 sheets of poster paper for the 'Minute Men' National Defense Posters; 11,000 tons (or 550 carloads) of target paper; 14,000 pounds of asbestos paper for each cruiser manufactured, of which 64 are now being built; 11,000 tons a month of board for shell containers alone."

When the doctrine of socialism was menacing the country some thirty years ago, one of the most powerful arguments against it was that it threatened to condemn a free people to become employees of the state. But the specter of socialism was banished by the philosophy that ability, courage, and honesty would reap the reward of business independence. Yet, today the printing industry is in danger of being taken over by the Government.

In my humble opinion no other industry is so badly treated; no other so hampered or so little considered. Withal, the leaders in the industry assume an isolationist attitude, while the smaller printers

cry aloud for relief. These leaders must put aside their differences—cease behaving like school boys who pick up their marbles and go sulking home every time there is a disagreement, and unite in the common cause.

It is quite possible that we have overlooked some of the best intellects in the industry because they were not industrial leaders. Perhaps the industry can alter its present ruinous course only by "changing horses in the middle of the stream" since the stream appears to be getting beyond the control of the horses to which our industry has been hitched for the past two decades or more.

No intelligent person anticipates "business as usual" in times like these—war times such as the world has never before known—still, printers must live. We ask no special privileges. Only an equal chance with other industries. The only reasonable hope for victory in this war lies in our willingness to share the hardships and forego privileges.

Must Write Congressmen

Printers who write to the members of congress who represent them, and influence their friends and acquaintances to do likewise, insisting that production for victory should be the aim of the Federal Government, and that it should not be subordinated to a policy of favoritism to any class or industry, will contribute not only to the welfare of their own industry, but to the national welfare as well. But, what I wish to establish in the minds of the printers of the nation is that those of us who are loyal enough to write and telegraph our congressmen and senators are a minority group too diminutive to accomplish our one aim—the complete elimination of Government competition.

What the printing industry needs today is organization. True, we have our national organization, and our district or territorial organizations. But, I regret to say, these organizations are not representative of the entire printing industry. Their memberships are made up of but a very small percentage of the printing concerns of the nation. For instance, I have in mind one southern city with a population of approximately 175,000 people, and some forty-five or fifty printing plants, ranging from one-man shops to plants employing hundreds.

Workmen are Organized

The workmen in this city are solidly organized, but not one of the forty-five or fifty firms they work for is a member of their own national organization—nor of their district organization. When interviewed on the subject of joining the national organization their defense is that the national organization has never accomplished anything for the betterment of the industry in general; or that the membership fees are too high; or that the printers at the head of the organization are the worst price cutters

of all. Be that as it may, the fact remains that the great majority of the printers of the country are not affiliated with any organization. Trade associations, during recent years, have accomplished a certain amount of good in their local fields; but to rid the industry of this steadily growing competition there must be concerted national effort.

Printers Not Fools

It has been my good fortune to know, several fairly intimately, printers from the four corners of the nation, and whatever else you may say about them, they are not fools. To me it is very clear that they are willing to join up with each other and pay a reasonable membership fee if they are assured that the fight will be carried to the aggressors, and not merely waged as a weak defensive movement. They would have the politicians' territory invaded at each election; congress continually aroused to the point of action; the taxpayers informed of the waste of money and the unfairness to the printing industry.

It is estimated that there are some 20,000 printing establishments in the United States, exclusive of the publishing business. Let us assume that 10,000 of these could be organized. At an average of but \$1.00 a month the income from membership fees would be \$10,000.00 a month. This might enable the one-man shop to become affiliated with the organization at a cost of probably \$3.00 annually. That is what it will take to get complete cooperation—small membership fees and a large membership.

Would Watch Congress

Such an organization could appoint one of the many men who are loyal to the industry as a director of the industry's welfare. He, in turn, could establish headquarters in Washington, keep an eye on the proceedings in congress, while a few well chosen assistants could handle the problems in the field.

William Green and John L. Lewis command attention whenever they "go to bat" for their organizations. Why? Simply because of complete organization. The politicians are afraid of them. Yes, afraid. They have political power and they do not hesitate to use that power. Employing printers could, by thoroughly organizing and enlisting the

public in their cause, exert the same power that Green and Lewis exert. But printers must not overlook the importance of informing the public—the taxpayers—as to the shameful waste of money so badly needed in the carrying on of their fight for freedom. An overwhelming majority of the people of the United States, irrespective of class, are, I am sure, willing to aid in any movement that is right and just, and will meet this situation in that spirit—the American spirit.

The situation in which the printers find themselves today does not mean a death sentence for their industry if they but have sense enough to turn around, and get back on the right road.



Geography and Color

Do you live in the South? Then your favorite color is probably a rich, flashy, red. Or, if you are a New Englander, your tastes are apt to be conservative, along the lines of conventional tans, suppressed shades of blue, red, green, or gray—seldom the intense hues.

Color preferences vary widely in different sections of the country, according to the Color Research Laboratory of the Eagle Printing Ink Company, which proves its theory by the sales records of one product—hard-surfaced floor coverings.

The laboratory found, in addition to the above mentioned preferences, that in south-eastern sections, color preference reflects the tone of southern hospitality—warm in character, soft, medium tones, lacking in anything spectacular.

Metropolitan New Yorkers, on the other hand, delight in flashy contrasts, favoring exciting colors and sharp, clean color schemes.

In the Middle West, color choices seem to echo the nationality of its settlers. Nordics lean toward cool hues, while Latins prefer warm. Residents of midwestern cities like brightness and contrast of clear, pure hues, while country folk buy more subdued tones of greens and browns. On the Pacific Coast there is a definite demand for light pastel tints—colors which are away from full intensity, yet clean and luminous in quality.

But there is one color combination that is the favorite of all—the red, white, and blue of Old Glory!

Answers to It's a Quiz

Here are the answers to the quiz on page 30. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1—Invisible offset is a cause of ghosting on coated stocks printed with gloss inks. Part of the ink vehicle sweats out, is transferred to other sheets in the pile. If it remains when sheets are backed up, ghosting results, as it is impossible to print over the oily vehicle. IP-3-42-33*

2—An escalator clause provides that if there are increases in the cost of materials, wages, *et cetera*, the price shall be increased proportionately. IP-3-42-29

3—Break costs down into single units or messages delivered: instead of a blunt price of \$500 for a job, quote it at possibly a few cents a message delivered. IP-3-42-41

4—False. Anyway, if such were established it is a matter for O.P.A.

5—Mixtures of hues which lie between primaries—as ivories, fleshy tones, bluish greens, and bluish violets. One of the best would be a soft grayish blue-green. IP-3-42-52

6—True. Often employees themselves want changes in plant layout that will save their time—and therefore the cost of the work. IP-3-42-48

7—False. IP-3-42-67

8—They lose resiliency. It stiffens ink. IP-3-42-78

9—False. There is no screen in collotype illustrations. Seventh Production Yearbook, 227.

10—.003 of an inch. IP-3-42-75

11—Tissue, .001; onion-skin tissue, .0015; folio, .002; tympan manila, .006 to .007 inch. IP-3-42-76

12—For plate, .152; for base, .759. This leaves .007 inch for interlay. IP-3-42-76

13—True—each at about .003 inch. IP-3-42-76

*Source of information when indicated thusly means: "IP"—INLAND PRINTER; "3"—month; "42"—year; "33"—page. In other words the source is page 33, March, 1942, issue of THE INLAND PRINTER.



Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

Light in Printing

What type of light rays are most effective in printing dichromate sensitized plates? Can you tell me the approximate wave length of the band involved? I don't see how they can be ultra-violet.

The regular standard arc printing light lamps, which range from 15 to 60 amperes, are almost invariably used for printing dichromated albumin sensitized plates. They have been found to give a light with a similar action to sunlight, and which is said to consist of variable wave lengths and limits the ultra-violet rays to some extent. We would advise you to get in touch with some of the houses supplying these carbon lamps for definite wave lengths as well as any other information you feel is necessary.

Regardless of what light you are going to use for printing your image on photolith work, there are many other important factors you will have to take into consideration, as humidity, over exposure, under exposure; *et cetera*. These factors have been treated in these columns during recent months.

The average shop doing a medium size class of work uses a 25 to 30 ampere 220 volt printing lamp.

Albumen Variables

We have had to use some inferior qualities of albumen during the past few months and it has given us considerable trouble in our platemaking department. Can you advise us of any synthetic or proprietary plate coating for photolithography which is reliable as a substitute for egg albumen. We would also like some information on the possibility of controlling our bichromated albumen formula when we are preparing it for use.

Control of the alkalinity of the albumen coating mixture guarantees consistent performance of the coating under all conditions, leaving only time of exposure to the discretion of the platemaker.

Coating mixtures containing no ammonia have a pH of 5.2-5.6. If

your albumen coating at this point shows an excessive variable from these figures, you can assume that it is because your egg albumen is not up to standard and you will not be able to make a satisfactory press plate by the continuation of its use. If there is only a slight variable, you can proceed to add your ammonia water as usual.

When ammonia is used only enough should be added to bring the pH to 7.6, using phenol red. Since the coating mixture is rather highly buffered, considerable ammonia may be required to reach pH 7.6. Ammonia not only clears up the coating solution, but governs the sensitivity of the coating; the greater the amount of ammonia added the slower the sensitivity. The albumen used may vary in pH; modify the pH of the coating mix.

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TIME IS THE ESSENCE

**... OR IT'S LATER THAN
YOU THINK!**

Words and a picture tell the short, short story: you have as many as the next one—24 of them in a day—if you lose them there's no way to get them back and you can't stop them from moving inexorably onward. You can't save them but you CAN save yourself time by turning your Printing Problems to

KELLAWAY-IDE COMPANY

oooooooooooooooooooooooooooo

"Pica," published by Kellaway-Ide Company, Los Angeles, provided copy for above panel

Gear Streaks

We have installed a small offset press and are having difficulties. Our major trouble seems to be with what our pressman terms gear marks, as well as a distinct smudge or double on the work at various times. We also have difficulty in controlling the water supply; one time we have excess water in the middle and again at the ends of the plate. If you could offer any suggestions that may help us we would be very grateful.

It is doubtful whether your trouble can be blamed on gear streaks, as this is very improbable with a new machine. We feel sure that if you will adopt the following suggestions both your alleged gear streaks and your doubling and scrubbing will disappear altogether.

We presume that your pressman is using an overpressure of .004 between his blanket and plate cylinder and that he is building his press plate .002 above the bearers on that cylinder also, thus distributing the overpressure 50-50. We would suggest that he build or pack his plate to .004 above the bearers and pack the blanket to .001 below the bearers on that cylinder. This will give a total of .003 overpressure instead of .004, but as you have a small press you should get a satisfactory print, and if any local spot is low add a local patch of make-ready tissue under the blanket. As an added precaution be sure to print with the absolute minimum of pressure between your impression and blanket cylinder.

In regard to your water distribution, we feel sure that your trouble is in the setting of your dampers; you are no doubt setting them too tightly against either or both the water roller and the plate, thus causing the covers to become thinner in some parts than in the rest of the surface. This is caused by a wringing action which takes place when they are set too tightly. To adjust this you should rebuild your damping rollers with new covers and then reset them with light,

even contact all through, paying particular attention to the top damping roller so that it is adjusted with slightly lighter contact against the brass roller than the bottom damper; if it is too tight it will remove practically all the moisture from the brass roller and leave no moisture supply for the bottom damping roller.

It will also help considerably if you set the intermediate damping roller lightly against both the brass roller and the water supply roller. This will allow the intermediate damping roller to have a longer dwell on the water supply roller, and thus result in a more even water distribution.

Information Wanted

Could you please furnish the addresses of firms which supply the following items mentioned in *THE INLAND PRINTER* for April, 1933, on page 56?

Basol Plate Emulsion, Basol Plate Base, Basol Developer Solution, Agfa Lichtdruck (Collotype) film, Lithographic plates made by J. J. Huber Company which are sold ready coated for intaglio printing.

The three items under the trade name of Basol were advertised by the Bassist Process Corporation, 323 South Jefferson Street, Chicago. To the best of our knowledge this company is not in business now. Mr. Ellis Bassist was head of this firm and he is now in Boston. We are sending you his address under separate cover if you wish to contact him to find out whether these items are still available. The Agfa Collo-type film was made by Agfa Ansco Corporation in Binghamton, New York. We have no knowledge of the address of the J. J. Huber Company you refer to on the ready coated plates for intaglio printing.

Chromic Poisoning

About a year or so ago there appeared an article in *THE INLAND PRINTER* on chromic poisoning, under your signature. Would be pleased to receive a copy of that article if it is at all possible.

If you will consult page 69 of *THE INLAND PRINTER* for March, 1942, you will find an article on chemical poisoning which describes the poisonous effects of chromic acid. You may also write to the circulation department of *THE INLAND PRINTER* specifying the exact date of the issue you refer to and a copy of that issue will be sent to you if a copy is still available.

Design Leaves Plate

I am sending a sample of a two-color job that gave me considerable trouble. The work started to leave the plate, especially on the outer edges; both brown and black plates faded out, so I am sure it wasn't the ink. I ran this job on a Harris 17 by 22 press, and used zinc plates and .003 pressure between plate and the blanket cylinder, .001 under the plate, and .002 under the blanket. There was a slight bounce on the three plate ink rollers and also on the two dampers. I used 1 1/4 ounces etch and 1 ounce arabic gum to one gallon of water. Ink was used as it came in the can with the exception of a little cobalt drier.

If you will notice on the right side of the sheet I had a slight scum; by adding a little fountain water with a sponge it would leave for a while, but would soon return. Opening the water fountain more did not help. My bottom damper was set so tight against the aluminum roller, and was so tight on the ends, that when I used a slip of paper of .003 thickness I could hardly pull it between the bottom damper and the aluminum roller, though it seemed to check okay in the center. Could this have been my trouble? Would I get a more accurate setting to set my dampers when they are wet? My dampers seem to be low in the center. How could I remedy this?

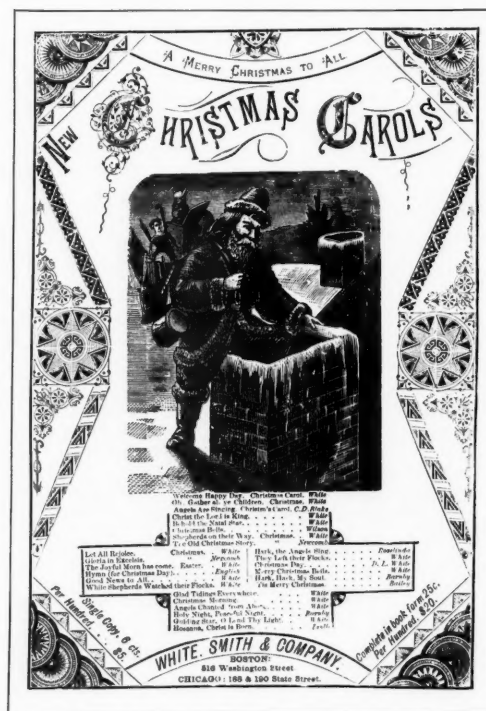
I am sending two samples of a red ink job. The light red printed clean, but the dark had a scum over the entire plate. I put the light red on first and it printed fine, but the customer wanted a darker red, so I used a transparent

dark red, but it would scum up the plate; still the dark red was a heavier ink than the other. I had used some ink out of this same can six months ago and didn't have any trouble. I didn't like to use No. 5 varnish, was afraid the ink would pick as this job has to be run on coated stock. Is there any way I can dope up this ink so it can be used on this kind of stock?

The appearance of the print you sent us has every indication of a poor negative, as you will note that the extreme ends of the design have become much weaker than the middle of each letterhead. Because of this it would seem that this portion of the design did not get enough light when the plate was being printed down in the vacuum frame. Under regular conditions this may not have been noticed, but according to your letter the water fountain etch was very strongly acid. It seems that some time ago we gave you a formula for a water fountain etch and if you used 1 1/4 ounces to 1 gallon of water as you state, your fountain solution was far too strong and naturally would attack the weakest part of the design first. It would not test more than pH 3.8 for a job of this kind. (On page 35 under the heading "Gear Streaks on a Small Offset Press," the answer includes the accepted method of

TYPE HAS CHANGED BUT MELODY LINGERS ON

From the old Boston printing firm of White-Smith comes the quaint bit of typography reproduced at the right, which that company published sixty years ago. A modern typographer, asked to set a page like this today, would be nonplused; he would not know where to start. Probably it would be impossible to resurrect the decorative rules and flourishes which in those days were considered absolutely necessary adjuncts to any piece of "fine printing." Walter K. Tews, of the White-Smith company, who sent this interesting old specimen to *THE INLAND PRINTER*, refers to it as a museum piece, which it assuredly is. While elaborate decorative rules became passe many years ago, it was considered quite tasteful until fairly recently to embellish title pages of music with highly sentimental artwork. Compare this old number with some of today's streamlined specimens of printing.



adjusting the dampers and overpressure between blanket and plate cylinder, which will answer that part of your problem.)

In regard to the dark red color bleeding on the second sample you have submitted, it may be possible that the high acid intensity of your water fountain solution caused the pigment to separate from the vehicle and resulted in the scum. Your correct procedure on this job would also be to reduce the acid intensity of your water fountain etch and, if the ink still bleeds, put the problem up to your inkmaker.

★ ★

Conkey Issues Bulletins

First of a series of helpful bulletins offering a digest of news, comments, and regulations affecting the production of books and catalogs, has been issued by the W. B. Conkey Company, of Hammond, Indiana, well known book publishers.

Subheads listed in Bulletin No. 1 are "Use of Bronze Extended to May 31," and a paragraph explains that the total ban on use of bronze powder, paste, ink, and leaf, which was to have gone into effect March 31 on all printing and binding, has been extended two months, to May 31. The original order had threatened to work undue hardships.

The postponement was allowed by the Government to permit completion of work already started, and because these materials, as such, cannot be converted into forms usable in the war effort.

Another subhead is, "Curb on toners presages use of flat black inks," with explanatory text to the effect that use of oil-soluble toners in black ink is prohibited, and use of alkali blue or other organic toners is restricted. Chrome yellows and oranges, chrome green, molybdate orange, orange mineral, and organic pigments are limited to 70 per cent of 1941 consumption. Use of glycerol phthalate or pheolic rosins in production of gloss inks is prohibited, and must be replaced by substitutes and alternative materials, many of which already have been developed by manufacturers.

Third subhead in the bulletin reads, "Traffic experts warn against summer transportation jam," and the text matter urges publishers to begin taking their usual summer shipments of books from the manufacturer's stock at once.

Knowledge of Paper Vital to the Offset Pressman

BY JOHN STARK

● IF WE HAD perfect material and perfect conditions to work under in the offset business, the majority of our troubles would disappear. Unfortunately, perfect conditions and material rarely, if ever, exist in a lithographic work shop. At the same time it is the duty of the offset pressman to obtain as nearly perfect results as possible, with far from perfect material and conditions to work with. It is with some of these imperfect conditions and material that we will attempt to deal in this article.

Offset pressmen should know that flat paper is essential to good register in conjunction with the automatic feeder. Paper, as a general rule, will curl the long way of the grain in the direction the paper is run on the papermaking machine. Therefore, as paper should be made to run on the offset with the grain the long way of the sheet, we find that the curl is usually on the gripper edge.

We also find that paper with a marked two-sided effect, such as gummed paper, and paper coated on one side, is far more apt to curl than paper which is the same on

both sides. The reason for this is one side of the paper is more readily attacked by prevailing atmospheric conditions. Therefore, when paper, which contains a percentage of moisture, is brought into a relatively drier atmosphere, one side of the paper will immediately shrink, making the sheet shorter on one side than on the other. The result is a concave sheet of paper, with all its attendant difficulties.

All paper is more or less two sided, as on the papermaking machine, there is always the wire side and the felt side of the paper. Owing to mechanical reasons peculiar to a papermaking machine, it will usually be found that the felt side of the sheet is more compact than the wire side. Therefore, the wire side is the first to be attacked by atmospheric conditions.

If paper is brought into the pressroom wire side up, it will have a tendency to curl, so care must be taken to have the felt side up. With the wire side down, away from the atmosphere, it will be found that a sheet that would otherwise cause trouble on the press will behave more reasonably.

Now to come back to paper with a two-sided effect, such as gummed paper, *et cetera*. It is best for this paper to come in air-tight packages and to remain in same until time to put on the press, as the longer this paper is exposed, the more unruly it becomes. In fact, it will be found that gummed paper often must be broken at the edges before it will go through the press at all. In running gummed or coated paper on the offset, it is a good rule to use an absolute minimum of water, thereby reducing the tendency to curl after going through the press.

A sheet, for perfect register work, should be of reasonable substance, with the grain running the long way of the sheet and both the guide edges trimmed perfectly square. It must also be flat and thoroughly seasoned to the prevailing relative humidity of the pressroom.

Why do we require a sheet of paper with the grain running the

CONTACT

Making your printing do more selling is a vital part of the knack of buying good printing. The most costly and effective selling piece in the world is absolutely worthless until it comes into **contact** with a prospect.

Send a piece of printed salesmanship with every letter, invoice and package.

GEO. H. ELLIS CO.
272 CONGRESS STREET
BOSTON, MASS.

An advertisement from cover of a house-organ

long way of the sheet, or, in other words with the grain across the cylinder? Because, in the first place, a sheet is less liable to stretch the way the grain runs than it is across the grain, and once a sheet has stretched the long way, we are unable to do anything with it on the press. On the other hand, if our design prints longer round the cylinder on the short way of the sheet on the first color, we are able to make our next color print longer by taking packing from under the plate and placing it under the blanket.

Now to go back to the long way of the sheet again. We will assume that it is impossible to do anything with it after the first printing is on it; therefore we must thoroughly season it before we put the job on the press. The best way to do this is to hang the paper up by the two end corners in lots of 75 to 100 sheets for at least twenty-four hours and, further, this must be done right in the pressroom. By this time the paper should have dried out to, or absorbed, the prevailing humidity of the pressroom. And, providing that there is no great difference in the temperature of the

room during the time that the job is being printed, the paper should stretch very slightly if at all.

Previously we mentioned that the paper must be squared perfectly at the guide edges. The reason for this is obvious to all pressmen, but, nevertheless, we are often given paper which is far from square on which to print a register job.

Sometimes we find that the gripper edge is concave, thereby causing the sheet to touch the stops at the extreme ends only. On other occasions we find that the gripper edge of the paper is convex, when only the center sheet will touch the stops, causing bad register.

In a case where a concave sheet is causing the paper to wrinkle, it can be overcome by moving the stops to accommodate the sheet, but this is not advisable in register work. The pressman should insist on the paper being trimmed at the guide edges.

Sometimes paper is brought to the pressroom for register work with wavy edges. Paper like this is altogether undesirable as, apart from the tendency to wrinkle, it will be found that each time the sheet goes through the press it has a

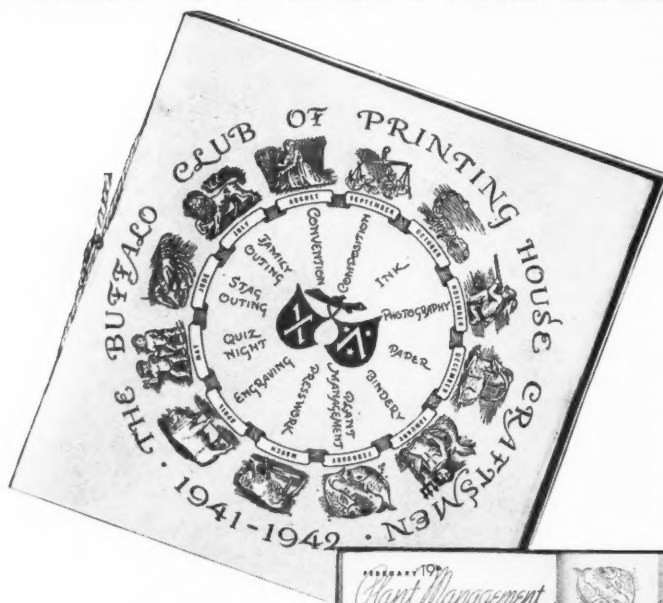
tendency to get flatter, becoming a little longer at each printing, and causing very bad register.

This wavy condition is generally more or less permanent and it is not usually eliminated, even after the sheet has been hung up to season for a considerable length of time. Paper with wavy edges may have left the mill in a perfectly flat and dry condition, but had been stored in a damp warehouse or stockroom where the temperature was allowed to fluctuate. Therefore, on a wet day the excessive humidity strikes into the edges of the paper for a few inches and causes the paper to stretch at the edges.

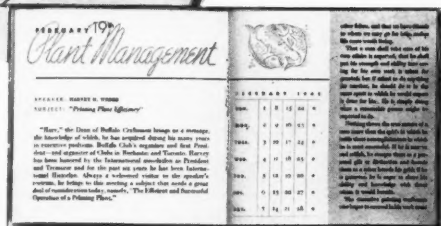
Subsequent drying does not eliminate the wave, but causes it to become more or less permanent, as before mentioned. Even though this paper does not wrinkle in the press, it will be found to become longer as each color is printed.

Since moisture is the primary cause of paper stretching, it is essential to run with the minimum of water on the offset press at all times. There is a saying that "Trifles make perfection," and there is no doubt that it is perfectly true in regard to offset presswork.

Buffalo Craftsmen's Club Distinctive Schedule Booklet



Reproduced above and at right are the cover and a typical double-page spread of the Buffalo Club of Printing House Craftsmen's novel brochure which lists in advance the program for an entire year. Note how Zodiac on the cover has been adapted to its special use here



DATES and brief descriptive matter for an entire year's program are conveniently listed in a handsome brochure issued by the Buffalo Club of Printing House Craftsmen. Inside pages are in black, rose, and light yellow on ivory stock. The right-hand edge of each alternate page, for about one-half the page width, is in the yellow, the remainder of the five-inch square page showing stock, laid, by the way. The brochure comprises twenty-eight pages in all.

A spread is devoted to each month's meeting. On the right-hand page is a calendar, with the half printed with the yellow panel devoted to a running story of the club, its founding, history, aims, officers, *et cetera*, with the last page listing past presidents, printed in black on the color panel.

The left-hand page, in each instance, is devoted to facts about the speaker and his subject, with the words "Speaker" and "Subject" printed in red, with the remainder of the printing in black, with exception of the heading, which is in the yellow of the panel. Ornamental illustrations in red, symbolic of the month involved (usually a character of the Zodiac) appear upon each right-hand page as indicated at left, below.

The extension cover is most distinctive, consisting of a reproduction of the Zodiac in gray-olive and light blue, with the center of the circle formed by the Zodiac figures occupied by the symbol of the Craftsmen's organization.

In a printed message appearing on the frontispiece, the president of the club, George Greenberger, points out that this is the first time that a plan for the meetings of an entire year has been prepared in advance.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

Some More Antics

Is the following sentence semantically good? "The public still is warned not to waste water in order to avoid a summer shortage." How are your referents?—*Colorado*.

Glad to have you drop me a line, but I refuse to take the semantics bait. As a simple matter of good clean expression, the sentence can be read either of two ways, and its meaning would have been clarified if a comma had been used after "water." As it stands it seems to say that what the public is warned against is the use of water to avoid a shortage. That is obviously not what is meant; but the reading mind deserves consideration by the writer. The actual meaning is that the public is warned in order to prevent a shortage. The sentence might better have been reworded; but the minimum requirement would be met by that comma: The public is warned not to waste water, in order to avoid a shortage. Compare the sentence of which I wrote some time ago: "... between a point near Philadelphia-Newark" This would have been much better: "... between Newark and a point near Philadelphia"

Quirky Pronunciation

With regard to your "industriz," "ber-riz" for "berries," *et cetera*, I heard a Senator say, on the radio, "petriotism," "sefty," "United Stets." What do you make of that?—*Ohio*.

Nothing more than that the Senator shies from the long *a* as an Englishman does from the long *e*. Possibly it's regionally dialectic.

"More Than Any"

I saw this in a newspaper editorial: "Japan has more airplane carriers than any nation in the world." Is that good English?—*New York*.

There are some persons who would rather lose a leg than write that sentence; E. N. T. is not one of them. The point those persons would make would be that the sen-

tence does not say what it means; that it asks the reader to believe in an impossibility? And what would the impossibility be? Simply that a nation can have more airplane carriers than itself. They would tell you to say "... more than any other nation" Each one of us must decide for himself just how strict, how severely exact and painfully precise, he wishes to be in such matters. Actually, the expression is incorrect; but in fact, it would never be misunderstood.



Keep Your Light Burning!

KIPLING once wrote: "They asked me how I did it and I gave them a Scripture text: 'I kept my light a shining a little ahead of the rest.'"

During a period of business adjustment many firms neglect to keep their light a shining . . . they neglect cultivating new customers and retaining the friendship and confidence of their old customers . . . in other words, they neglect their advertising.

The business institution or organization that waits for "normalcy" to come back or for the signing of an armistice before beginning their advertising, will be left in the dark.

If you want to get your share of business in the post-war tomorrow, you must begin now to lay the foundation by the use of letters and advertising to your old customers and logical prospects . . . You must keep your light a shining a little ahead of the rest. **NOW IS THE TIME TO LIGHT YOUR LAMP.**

Copy for above is from a mailing piece of Mid-West Printing Company, Tulsa, Okla.

Again, Agreement

In your book "Putting Words to Work" I have read the first sentence on page 252 and your comment. The sentence: "It was one of that kind of cases which fall to a young lawyer at times." I see nothing wrong with the sentence, but you say the antecedent of "which" is "kind." It is not "kind" that "fall at times to a young lawyer," but "cases" do (occasionally).—*Illinois*.

We won't get very far on these lines, because the disagreement is fundamental; we start without any common ground. I haven't a copy of the book at hand with which to check; but I hope I made it clear that in such matters we simply must distinguish between precise grammatical relations and the intended conveyance of meaning. Speaking in terms of grammar, in this sentence it is "kind" that fall. "It was one of that kind." What kind? The kind that falls, *et cetera*. Oh, yes—that kind of cases; there's the hitch. My mind groups the words one way—yours groups them another way. But when the question is presented as a point of grammar—well, then I analyze on grammatical grounds. I am well aware that if people are satisfied to use a loose, free-and-easy, ungrammatical form of expression, it is no task or privilege of mine to give them orders. An honest question got an honest (and correct) answer; that's all. Thank you, sir, for writing.

Copyholder's Puzzle

In reading copy to a proofreader, what is the best way to express 50,500?—*Georgia*.

The way that gives the number with least possibility of misunderstanding; the way that provides the surest passage from the copyholder's eye via the copyholder's voice and the proofreader's ear to the proofreader's mind. (By the way, here's a fine chance for an expert maker of charts and diagrams.) Each team has its own way of handling these things. To say "fifty, five

hundred" would be to take a long gamble on the two workers' understanding that the comma is there; the words might easily be taken for "fifty-five hundred." You might say "five oh five oh oh," or "five oh five double oh," or "five oh five hundred"—anything to keep away from the suggestion of "fifty-five."

He Misses Her Badly

Is it correct to say "He misses his Missus badly"?—*Iowa*.

This department has more than once discoursed on "feel bad," "feel badly," and probably these two uses of "badly" are what the correspondent is puzzling over. This present example is related to the other, but somewhat distantly. Skipping a few hundred words of possible discussion, let's say this: The real point of interest here is not so much the grammatical percentage as it is choice of words. What we have is a case of poor diction. Frequently a sentence can be strengthened by sidestepping "badly" and saying "grievously," "sorely," in some instances "tremendously," and so on—or perhaps use a phrase, like "very much," "a great deal," "more than you'd think possible."

It Do, Do It?

This is from a book review in one of America's greatest newspapers: "A combination of mighty forces bring the period to its close." Isn't that right up your alley? I seem to recall many items in your department about agreement in number.—*Vermont*.

Right you are! Mighty forces bring—yes. But a combination brings—and that is the main stem of the quoted sentence. "Forces" is not the subject; "combination" is. You would say "Mighty forces in combination bring the period to its close"; that would be grammatically correct. The same idea is expressed in both sentences—but the grammatical structure changes.

Funny Words

I see some funny words nowadays. What do you think of "modernage"?—*Wisconsin*.

That truly is a "funny" one. It denotes something proper to this modern age, but it *looks* like the "-age" in "wharfage," "freightage," *et cetera*. The people who write the signboards and ads are the ones who start these things; also, the headline writers. Consider "book-mobile," "wirephoto," "stratoliner."

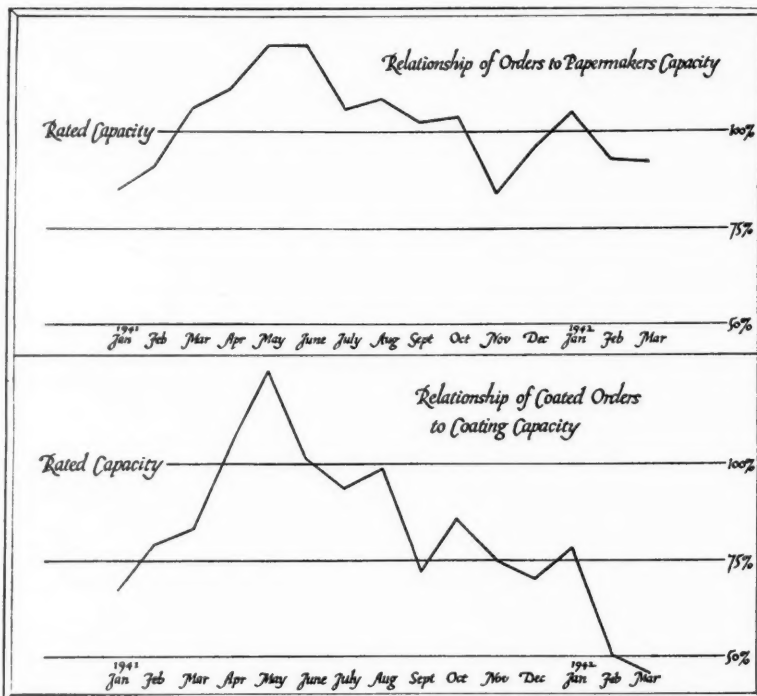
Rumor of Paper Shortage False; Tell Customers!

• DEMANDS FOR BOOK papers are less than 50 per cent of the capacity of the mills, according to "Facts about the Availability of Printing Paper," by S. D. Warren & Company, issued to the trade in the form of a booklet. Several of the facts as stated follow:

"There is no shortage of coated or uncoated book papers; there is

stances that induced the popular misconception."

In the narrative that followed in the text of the booklet were stated some reasons why the general public acted upon the idea that there was a threatened shortage of paper. These impelled some users to demand deliveries of paper not needed for immediate use, and others to



Graphs reproduced from Warren booklet which illustrate diminishing demand for uncoated and coated printing papers. The graphs reveal that manufacturers could fill more paper orders

no shortage of materials for making them; there is no shortage of manufacturing capacities. The mills of the book paper industry are supplying the needs of their customers, and are seeking additional orders.

"Obviously, these circumstances do not require any advertiser to pare the size or thin the bulk of his printed pieces, or to deny himself the use of printed literature that can aid in the promotion of sales or in the nurturing of their customer relationships.

"This statement of facts contradicts the current conception that printing paper must be conserved; and it is fitting that the facts be examined in relation to the circum-

curtail their use of printed literature for advertising purposes.

"The urgings to conserve and salvage used papers have caused a proportion of advertisers to believe that it is also a patriotic duty to refrain from using new papers, and this belief has been an influence in reducing the demand for book paper," continued the statement. "Thus the circumstances of war are reducing, rather than increasing, the demand for printing papers, and Government purchases are not taking up the slack because the Government's printing paper needs are relatively small. In consequence, coated and uncoated printing papers are available for the use

of business organizations that feel a need to maintain communications with their trades."

Possibilities of a future shortage of paper are canvassed in the analysis contained in the booklet, dealing with the Governmental requirements, attitudes of officials, the program of the War Production Board, procedures to be followed in the case of a shortage, and also the possibility of a shortage of transportation facilities. The argument is offered that curtailing the use of printing paper now cannot preclude or delay the possibility of shortages in facilities for transporting papers.

"It is evident, therefore," concludes the statement, "that there is no condition now existing in the book paper industry that should deter an advertiser from printing literature that will conform to the requisites of good taste and sound business judgment."

★ ★

No Conversion

Conversion of printing plants to defense manufacture is considered impractical by the War Production Board, according to William M. Passano, Chief of the Commercial Relief Printing Section, who said:

"It is the feeling of this Branch as well as of the Conversion Branch of the War Production Board, that the rank and file of graphic arts plants offer little in the way of conversion to direct armament manufacture. Some of the larger plants have machine shops used for maintenance purposes and it is possible that these machine shops would be useful in the direct armament program. However the smaller plants offer little possibility for conversion and will serve their most useful purpose in doing the work they are equipped to do, printing."

As far as war work is concerned, about all that printers and lithographers can do is to get a small share of the overflow printing and lithographing which the Government is trying to spread over the country. Most of this work is awarded on a competitive basis to some larger firms.

Smaller plants, especially those in the interior of the country, cannot compete for large Government printing orders because production of these orders requires special equipment in size and speed, and demands considerable financing.

Hyphen's Role in Printing is Small but Mighty!

By EDWARD N. TEALL

• DIVISION OF WORDS at the line-breaks in writing or print is more than an interesting exercise, for the printer; it is an important part of good work. Even an uncritical reader is likely to become uneasy in his mind if he meets a page whose eastern boundary line is haphazard in syllabication; and to any one who is the least bit sensitive in such matters, such a page damns the book at once. May I say again, as I have said before, and hope to say several times more, that careless division is a flaw on the printed page, and good division a merit.

Almost anybody would be pretty sure to divide *civil-ity*, because almost anybody would recognize *vil* as a syllable. If he had to make the break earlier in the word, he would do it correctly, *ci-*, not *civ-*. It's a matter of reflected pronunciation: *civ'il*, *civil'ity*. *Civilian* might be a shade more difficult, but our compositor friend, after a moment's study, would rightly place the hyphen after the "l." But "civilization"—that, I think, is really a tough nut to crack. In Fred A. Sweet's handy little book "Where the Hyphen" (W. J. Barse, publisher, Massapequa, New York), I find *civ-i-li-za-tion*. And I'm not one bit ashamed to say I could easily imagine my own self making it *ci-vi-li-za-tion*. It seems to me much more in accord with the principles of pronunciation and division to let the consonant run with the second syllable instead of the first. It's partly a matter of accent.

Here's an interesting point: English endings and Latin endings call for different treatment. Thus we have *detract-er*, but *detrac-tor*. Another odd one, that does not seem quite logical, is *librar-ian*, *inte-rior*. Again: *compress-ible*, *compres-sive*, in the former the *ses* stick together, while in the latter they split apart.

I seem to say *trip-le*, but they tell me I must write *tri-ple*. We have *Ja-nus*, but *Jan-uary*. The books give you *hos'pitable*, but if you happen to be plain-folksy enough say *hos-pit'able*, why, that's the way you're undoubtedly going to write

it. Here again we come up against the matter of accent.

And here comes to mind my old favorite, 18 spelled out: *eigh-teen*, or *eight-een*? I much prefer the former, because it keeps the *-teen* in recognizable form and does not disguise the *eight* part of the word. To me the syllable *-een* looks just plain silly. Tastes differ, to be sure; and it has to be acknowledged that the common usage favors *eight-een*. A somewhat similar situation comes up with *island*. I won't spoil your fun. Write the word, dividing it into syllables; then look it up in your dictionary.

Here are some samples, picked up at random: *abdo-men*, *abdom-inal*; *inval-itate*, *inva-lidity*; *wea-riness*; *inqui-sition*, *inquis-itive*; *absorb-ent*, *depend-ent*; *delud-er*; *writ-ing*; *tri-pling*; *thou-sand*; *isos-celes*; *ta-pering*, *tap-estry*; *intru-sion*; *commen-dation*, *commend-atory*; *comprehen-sible*; *percep-tible*; *sec-ond-ar-y*—well, *that* one just about finishes the thing for me, I quit right here.

On a newspaper sports page I encountered this: *National Lea-guers*. Yes, you will find *lea-guer* in the dictionary; but that's another word. *League* is the elementary unit of the word on the sports page; but *National Leagu-ers* would look funny. Still, that's what I would have done with it, myself. Wonder what some of you *Proofroom* readers think of it—?

Now, to pull these rambling notes together:

Any shop that wants to do good, clean printing should certainly make a point of checking on its style in division of words. The writer could get it off to a good start, of course, but—well, you know! The compositor has first whack at its actual fate in printing. The proofreader is held back by the dread of calling for unnecessary composition.

Where, then, does lie the combination of responsibility with the opportunity?

Answer: *With the copyreader.*

Ponder that!



Penny for Your Thoughts

This idea cost somebody a penny—a good many pennies, in fact—but the chances are better than even that a few dollars rolled in.

The idea is simply to attach a bright, new penny to a mailing piece which carries in its text a message of saving. In the particular letter we received, the senders urged us to let them present us with 3,333 more pennies, that being the estimate of the amount which using their service would save for us.

Psychology of the penny is good. For one thing, it adds a "heft" to the unopened letter which would impel anyone to open it.

Sight of the bright penny staring one in the face is sufficient to cause the letter's recipient to read on down, which is all that any sales letter can ask. The actual job of selling is then up to the letter text itself; the penny, the *idea*, has gotten it read.

Think it's worth a penny?

Less Paper, More Printing

How a New York City laundry increased its business through the use of printing when it found that various paper items had to be reduced, is described in a recent issue of *The Advertiser's Digest*.

Forced to eliminate all but a narrow band of cardboard in the packing of shirts, the laundry had this band printed with an advertisement of its suit-cleaning business. Volume soared. With blue paper for shirt bands unobtainable, the laundry used white paper, but added another color in the printing. Result, a sprightlier appearance.

Wire hangers poured back to the laundry faster than they went out, when a printed slip asking housewives to return them because of the

metal scarcity, was sent with each outgoing item necessitating the use of hangers.

Additional printing on laundry slips, advertising the suit-cleaning phase of the business, also resulted in increased volume. As a total result of all the added printing, business in cleaning suits increased 400 per cent within one month, the manager of the laundry stated.

This One's a Hit

A promotional, four-page folder, that "hits the nail on the head" does so literally, and right before your eyes, by virtue of a die-cut hammer.

Entitled "Let's Hit the Nail on the Head," printed in black and red on the front page, this unusual folder is the creation of Linton Brothers & Company, a Fitchburg, Massachusetts, firm.

Between the "Let's Hit" and the remainder of the copy, the hammer is seen through a circular hole punched through the cover. The hammer is gripped by a die-cut hand, attached to the right edge of page 3, and, when seen, is establishing realistic contact with a spike in a board. The folder measures 6¼ by 3½ inches.

Printing Patriotism

With accelerating patriotism the mood of the day, and destined to continue mounting for the duration of the war, printers will have many opportunities to accent and promote the national feeling.

A practical suggestion which should find popularity among business concerns is the reproduction of some one of our national symbols on their letterheads; printers setting the mode by adopting the practice.

Small halftone cuts of the Capitol,

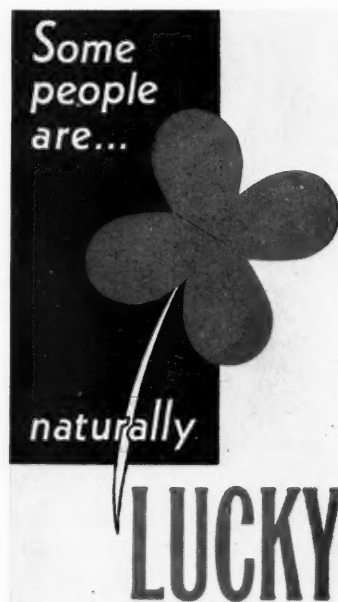
of the Statue of Liberty, Tomb of the Unknown Soldier, the Minute Man, the Liberty Bell, or the Constitution of the United States, would not only grace any letterhead, but would lend impetus to the patriotic motif, creating a favorable impression with recipients of the letters. The possibilities are endless.

For Restaurants

Restaurants, usually good printers' customers, will now be in the market for another printed item, due to the necessity for conserving sugar. Printers who will work up small placards, diplomatically urging restaurant patrons to "go light" on the sugar, and embellished with patriotic ornaments, flags, "Remember Pearl Harbor," the Statue of Liberty, *et cetera*, should find a ready sale for them.

A "Lucky" Folder

The appearance of a four-leaf clover is produced on the front cover of a four-page folder by Allen, Lane & Scott, of Philadelphia, by die-cutting the top half of the clover from



Lower leaves of clover are die-cut from top leaves, then folded down. The color is green

a band of green printed across the two inside pages, and folding down upon the cover. On the cover of the 3½- by 6-inch folder appear the words, "Some people are naturally lucky," and inside is printed, "while others select their printer with extreme care."

Pigeon Hole Folder

To facilitate ordering printing supplies, Roy Haag of The Haag Press, Eau Claire, Wisconsin, designed and sent out to his customers a "Pigeon Hole" supply folder. The folder consists of a single sheet of light cardboard, 7 by 7½ inches, folded once. On page 2 of the folder thus formed is attached a memorandum pad, while on the facing page is a pocket containing business reply envelopes. Customers can jot down their printing needs as they crop up, place them in the envelope and mail them.

Architectural Menus

Architectural drawings of famous old New York City buildings, printed in intaglio, adorn the covers of Hotel New Yorker menus, and prove popular with guests and souvenir hunters.

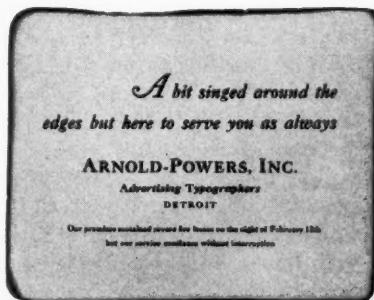
The idea is not restricted to New York City, but can be applied in any city, and other points of local interest can be substituted for the architectural motif of the Hotel New Yorker's menus.

Beneath the illustration appear several lines of type describing the building, and relating its history. The general effect is novel and pleasing, and should find a welcome among many restaurants. Printers can work up a series of illustrated menus, changing illustrations with the seasons, or more frequently.

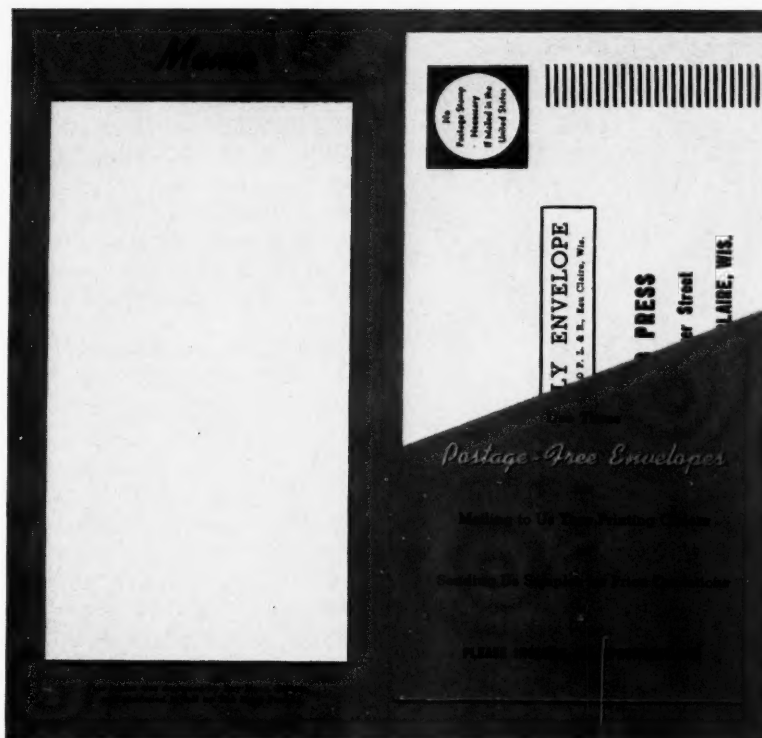
Here's a Hot One!

Have you had a fire lately? Or know any firm which did? Here is something any victim of a fire will welcome:

A card announcing the fire, together with the extent that business can still be carried on, with a note of realism added by actually charring the card's edges.



Size of this card is 5¼ by 4 inches. Stock is brown, with message printed in red ink



Whenever a customer of Roy Haag, Eau Claire, Wisconsin, thinks of a printing need, all he has to do is jot it down on the pad at left, stick it in a convenient envelope, and mail it

There are several ways to accomplish this; perhaps the simplest is to pile the cards tightly, and give the edges a quick once over with a blow-torch.

Arnold-Powers, of Detroit, sent out cards of this description following a recent fire which that plant sustained. Copy read: "A bit singed around the edges, but here to serve you as always."

In smaller type at the card's bottom appears the explanation: "Our premises sustained severe fire losses on the night of February 12 but our service continues uninterrupted."

Boomerang Stationery

When Jim Mangan, director of advertising and sales promotion for the Mills Novelty Company, of Chicago, decided that too little mail was coming in, he hit upon the idea of sending out small kits of envelopes and letterheads to customers, with the company's compliments.

The resultant influx of mail justified his guess that lack of stationery was at the bottom of a good many failures to write. By making it easy for people to write, and using the subtle flattery of sending them their own letterheads, Mangan had discovered an idea that paid.

Printers who have customers with a substantial mail order business might pass this tip along. Supplying the stationery kits will mean increased business for any printer.

Through Binoculars

A folder mailed by General Motors Corporation to advertise its Cadillac automobile, utilizes an extremely clever bit of die-cutting, which is readily adaptable to a variety of products.

On page 2 of the four-page folder appear the words, "See what's coming from Cadillac," and on page 3, directly opposite, the reader glimpses two views of the new automobile through twin apertures die-cut and illustrated around the edges in simulation of binoculars held in a gloved hand.

Above the glasses is the arc of a circular wheel, attached to the other side of the page, directing the reader to "Turn." Turning brings about a change of scenery through the glasses, which in this case are two views of the car's interior. The disc is stapled to the page, and has stops to allow just the proper amount of rotation.

The General Motors folder measures 4¾ by 7 inches.



By **FORREST RUNDELL**

• The war has changed our selling problem. Basically our technique remains as it was, but we are meeting new people, new conditions, and new markets. Furthermore, some fast shifting is necessary to find new business and to keep from losing too much of the old. One or more of the following ten suggestions may help you.

1. Get set for changes—lots of them. As one noted analyst put it: "The days ahead are for young men and men who have stayed young." If you are in a rut, scramble out of it. The business of the future awaits the man who can find new uses for printing.

2. Don't *assume* that because a plant is filled with war work it has gone out of the market for advertising printing. Find out. The writer recently walked in on just such a plant. He would have taken an oath that the word from the advertising manager would be "Nothing doing." Instead the greeting was: "Just the man we want to see. We are planning a series of mailings to our regular customers to explain why we cannot serve all of them quite as well as we have in the past. Can you give us some good suggestions?"

3. Keep in frequent touch with your customers. Personnel among the younger men changes rapidly and without warning these days. When a new buyer appears you need to be on the spot in order to get acquainted promptly.

4. Keep abreast of changes in the paper market. Find out which papers will be continued and which

are likely to disappear from the market. Work fast when your customer wants a paper that is on its way out.

5. Look out for trouble with certain colors of ink. Chrome yellow has run afoul of war priorities. Ditto aluminum inks. Some other pigments are scarce. Don't promise to match the color you used last year until you are sure you can get the ink.

6. Take every opportunity to tell buyers the truth about paper shortages. Tell your friends as well. This is more important than you may think. Miss Lois Munn, publicity director for James McCreery and Company, reports getting hundreds of letters from customers complaining that the store was "wasting" paper by advertising. These customers know little about the differences between book paper and wrapping paper. But they do know that the store asks them to help conserve wrapping paper at the same time that the store is using quantities of paper to advertise merchandise. This doesn't make sense to the customers and they yell. And when customers yell, big stores listen.

The point is that this mistaken zeal on the part of the customers results in much useful advertising being abandoned. The big stores will not send out direct-mail advertising if it fosters ill will. Unless printers do their share in clearing up this misapprehension they will find one market needlessly curtailed. This job is particularly one for those printers who use a house-organ for their own advertising.

7. Another and similar point on which the general public is not clear is about the use of essential metals in the printing industry. All professional buyers know, of course, that because copper, zinc, tin, and other metals are used over and over again, the amount of new metal used is relatively small. This is news to the general public, however. Those who are in the dark about the nature of paper shortages may also suspect advertising of wasting metals needed for war industry. Whatever the printing sales-

man can do to set the public right on this point, will pay dividends.

8. Changes in products and/or packaging often require new printing. For example, a manufacturer of dog food was compelled to stop packing his product in cans. This forced him to make two changes: First, he had to pack his food in paper bags; and second, he had to change to a dry product which could be packed in the bags. Three printing orders were needed in the process of making the change. Paper bags had to be printed by the hundreds of thousands. Tags giving directions for the use of the new product were required and eight-page folders describing the new product were sent along in each bag to sell the customers on the change.

9. Don't spread gloom. The radio commentators will do that for you. In ancient days, rulers had a cheerful custom of slaying the bearers of bad tidings but such measures are considered a bit extreme for modern civilization. Nevertheless, there are plenty of buyers who would *like* to choke the Apostles of Gloom who drag in a load of bad news.

To their everlasting credit, most salesmen are plugging along cheerfully with a minimum of grouching. Which makes the sad-eyed minority even harder to bear.

If you find it hard to shake off the depressing effects of the current war news, try doing more war work. Fill up your evenings with home defense activities; you will soon find yourself too busy to worry about the war.

10. We will let Colonel Bill tell you this one. Colonel Bill knows what it is all about. He was overseas in World War I as a captain in the Fighting Sixty-ninth. He is a lawyer and a politician and he gets around. Meeting him on the street we commented on his expansive smile. "Sure I'm smiling. Why shouldn't I be? I think we'll all be wearing old clothes before this is over, but—what the hell. We went through the last war with a smile and didn't get hurt. Why shouldn't we do the same thing this time?"

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

THE FOX PRESS, of Hartford, Connecticut.—That is a striking and impressive folder you issued to announce your new offset camera. However, the ink used in printing the January issue of your house-organ, "Brevities," is too weak by far and reading is not pleasant.

CAIN PRINTING COMPANY, of Cleveland, Ohio.—All we can say about the January blotter of Wellman, printed in silver, yellow, and deep purple, then varnished—on white paper—is that it is a real achievement in quality printing. Press-work and register (difficult, by the way) leave nothing to be desired.

THE J. HORACE LYTLE COMPANY, of Dayton, Ohio.—The annual report of The Master Electric Company is exceptionally well designed in an impressive modern manner. Printed by offset the finest craftsmanship in that part of its production is manifest, fine contrast of tone being evident in the many halftone illustrations used.

KEN HULL, of Detroit, Michigan.—With your picture in halftone on the white side of the stock on a fold-over from the left the candidate's card is attention compelling. However, the red of the second side of the stock is so strong and deep the printing thereon is all but indistinguishable, worse for being so glossy. Too bad your good work had to be so handicapped by unwise selection of paper.

THOMAS A. EDISON VOCATIONAL AND TECHNICAL SCHOOL, Elizabeth, New Jersey.—"The American's Creed" card is faulty in several respects. First the title, below cut of "Old Glory," is too weak in relation to text. If larger, filling a line length of those of text, the appearance would also be better. Most serious error is use of italic initial, five lines alongside being variously indented to conform with slant of "I." The only oblique feature of the form, the effect is very bad.

THE TRADERS PRESS, of Chicago.—Your new letterhead and envelope, the former featured by illustration of a fellow reading ticker tape, are well designed and impressive. The color combination of blue, green, and brown, illustration and rule band on the letterhead being brown,

on yellow-tinted stock, while being unusual is one this writer has never liked. Invoice and statement following closely the design idea of the letterhead appear choppy in view of the wide separation of the type groups, especially as very bold type is employed.

ANDERSON & COMPANY, of Boston, have started a very interesting house-organ called "Andirons," so named because it is said to be "a neighborly call about once a month." The first issue is decidedly unusual because each of the four

Printing Corporation, of Newark, New York. A single sheet of enameled paper, 14 by 11 inches, one half of the sheet is dominated by the smiling, sun-drenched visage of a Negro lad, the other half by copy which ties in with the illustration. Copy reads, "Yassuh, they's doin' mighty fine printin' at the Vinland Printing Corporation, such as this black-face type which illuminated the cover of a promotion piece produced for Cue, the magazine of New York Life." Words in dialect are printed in red ink, swing bold type.

THE RHODES PRESS, of High Point, North Carolina.—Congratulations on your 9- by 12-inch souvenir program for the Rotary performance of "All American Follies." In contrast with the general run of such things, indeed probably 90 per cent of them, this one is neat all the way through. In most such programs the card advertisements are a hodge-podge of numerous and unrelated type faces. In yours the effect is very good, because one face, Bookman, is all but exclusively used. Where, on occasions, a contrasting style is used for a line—usually Old English—it heightens display, obviates any monotony (which, with face exclusively used, is obviated by changes by all-caps, roman, and italic) and adds interest. It's a model.

BULMAN BROS. LIMITED, of Winnipeg, Canada.—Your blotters are excellent in copy, layout, art, typography, and printing. Two—one bearing historic statement of President Roosevelt and the other one by Prime Minister Churchill, and illustrated by characterful line illustrations—undoubtedly secured particular attention and made a highly favorable im-

pression. Most striking in design is the one headed "Victory," illustrated by a tank black over a yellow impression from a reverse plate on white paper making a decidedly impressive appearance. Yellow is a dangerous color to employ in printing, particularly bad for lines of type, even large bold ones, because of its weak tone, but as a background color it is hard, if not impossible, to beat it.



Let every man honor and love the land of his birth and the race from which he springs and keep their memory green. It is a pious and honorable duty * * * But let us have done with British-Americans and Irish-Americans and German-Americans, and so on, and all be Americans * * * If a man is going to be an American at all let him be so without any qualifying adjectives; and if he is going to be something else, let him drop the word American from his personal description. Henry Cabot Lodge

THE CREDIT WORLD

March cover of The Credit World, outstanding for both its patriotic message, and effective use of color, red and blue on white enameled stock

cover pages bears a dramatic halftone illustration of a snowy mountain view, bleeding off on all sides. There is no type matter whatever—to repeat, only the pictures—not even the name on the front page, though it would seem this might appear in small type in the lower right-hand corner without being a handicap upon the general idea.

UNUSUAL PUNCH and vigor characterize a recent mailing piece of the Vinland



Left of this proof envelope is shown at top; colors, brown and orange. Designed by Max Leonhardt, Frank W. Black & Company

KEYSTONE



MARCH, 1942

Front cover of the "Keystone," published by the inmates of the Western State Penitentiary, Pittsburgh. The illustration of the Liberty Bell was made from rubber plates. Colors, red and blue

THE KERRIGAN PRINTER, Quincy, Massachusetts.—That's a neat invitation for the stag party tendered Mr. Riley. While the invitation proper follows conventional lines, what appears on the narrow fold-over from the left is anything but. Here a small cartoon of one glove thrower putting another to sleep appears above copy "Another Bachelor Knocked Out" with decided emphasis on the "out." This is all printed in blue, whereas the invitation copy is in black. Your business card, featured by a small cut of a lighthouse from the top of which beams of yellow light extend, is excellent. With type matter in deep blue and three bands of repeated parenthesis marks dividing sections of the copy in light green the effect is warm and not unpleasing.

THE SLEEPECK-HELMAN PRINTING COMPANY, of Chicago.—In a most fitting manner—a twenty-four page, case-bound book—honor is paid the memory of the founder of your organization, William H. Sleepack. The cover, a gray paper of handmade texture over boards and a pasted label in two colors, is particularly adapted to the subject matter of the book. Text pages, set in linotype Fairfield,

former makes the act of reading unpleasant and the same is true of the latter, even though white stock is used, because the green ink is so pale. Type matter of the effectively arranged blotter "He's a Wise Guy" is crowded and needlessly, for the heading could be raised a pica which would provide all the room necessary. Indeed from the standpoint of margins around the top the line is too low. In view of the weight of the squirrel illustration at the bottom the heading should be in bold rather than light of the square-serifed face employed.

THE TEMPLE PRESS, of Philadelphia, Pennsylvania.—It has been months since we have seen as beautiful a printed thing as the keepsake booklet you issued to commemorate Lincoln's birthday. The extension cover of heavy white stock, deckled right-hand side, is charming with the head of Lincoln within a circle heavily blind-embossed at just the right spot, well above the vertical center of the page. Typography of the eight inside pages printed on a lighter weight of white antique is exquisite, beautifully set off by margins of just the right width, and proportional. A half-tone print of the famous statue



January 1942													
S	M	T	W	T	F	S							
				1	2	3							
4	5	6	7	8	9	10							
11	12	13	14	15	16	17							
18	19	20	21	22	23	24							
25	26	27	28	29	30	31							

As the wish is the father of the deed —
So let Wish care for every Printing need!

Call "WISH" for GOOD PRINTING at TUCKER 9862 • 416 West Ninth St. • L. A.

Blotter designed by Milton Wishny of the Wish Printed Advertising, Los Angeles

well spaced and imposed on the 5½ by 6½ pages, invite reading of the story. If one line from the first page of the text matter had been forced over to prevent short lines appearing at the top of the fourth and fourteenth pages, the only criticism we have of this book would have been eliminated. Perfect presswork and binding combine with the clean typography to make the book a keepsake for lovers of fine printing.

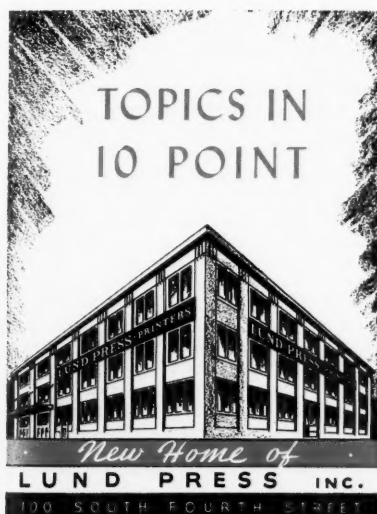
J. F. WIDMAN & SONS COMPANY, of McGregor, Iowa.—Though by no means outstanding, the items you submit are of good, somewhat above average, grade. You have some excellent modern types, which helps. Most serious fault is color of ink being too weak in "Just Fishing" blotter and one for March. The type in green on the strong orange stock of the

within the Lincoln Memorial at Washington—favorite of this reviewer of all of the many monuments he has seen—is tipped onto page 4, text of the Gettysburg Address appearing on page 5, the type of this page being exactly the size of the halftone. Nothing could be "sweeter" or more effectively exemplify the beauty potentialities of printing.

HUBERT M. TRETTER, St. Meinrad, Indiana.—In general your blotter featured by a rose illustration printed in two colors from coarse-screen halftone, is neat enough. The picture is a striking one, more interesting because the screen is coarse and creates character. Fewer styles of type should be used, for, with the mixture of four, no two of which are particularly related, the effect is not harmonious as the character of

the illustration would require. Also the lines are too nearly the same size; something, either the copy or signature, should stand out more than the other. Our idea would be to have signature lines a bit smaller and the four lines beneath the small type in one style of type instead of three. We would use the Kaufmann Script because, being bolder, it would better balance the illustration. We do not like the lines beneath the cut and flanking the small line, "The McGredy Rose," therefore, suggest that the title of the picture be in caps and close to the cut, eliminating the two rules.

CHARLES H. ROSSEEL, of Worcester, Massachusetts.—Your January, February, and March blotters are of striking design. Display is graphic, lively, has a staccato effect. The red is a trifle deep for overprinting on the first and to a lesser extent on the second, while the contrast of extra condensed Bodoni-like face on the one for March is in rather harsh contrast with the square-serifed letter mainly used. While this decided contrast is a fault esthetically speaking, there's no denying the fact that the word "Printing" stands out, but that emphasis is due more to the fact that it is in larger type than "For Effective" and in black, whereas the latter is in light green which dominates the piece. If "Printing" were in Styrie Extra Bold Condensed it would harmonize and be even blacker though, here, we are rather arguing with ourselves because, of course, the change in style has a potent effect upon the emphasis of the word. Address lines on two of the blotters are definitely crowded.



Colors used on the cover of this publication of Lund Press, Minneapolis, are red, white, and blue

Save a slice for Uncle Sam

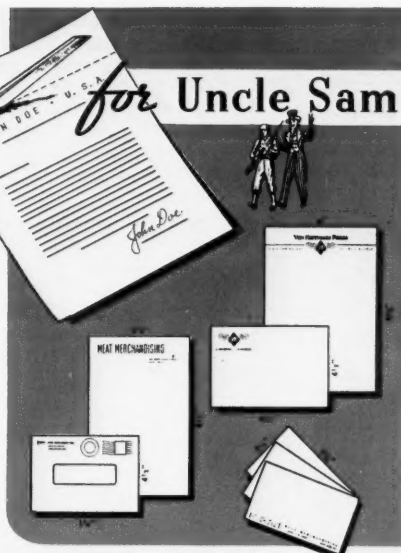
**Whittle a little off
your letterheads—the paper is
needed to help win the war.**

*We were signing a stack of letters the other day when our conscience began to hurt because of all the valuable bond paper we were mailing out absolutely unused. There were the big 8½ x 11-inch letterheads with only two paragraphs typed in the center of this one, three paragraphs on that. In fact, out of a stack of twenty-one letters, only three of the sheets were actually filled.

*Then and there, we decided to use miniature letterheads for short letters, and save a slice of paper for Uncle Sam. Now we've got some attractive new letterheads, 6 x 8¼ inches with envelopes, 6¼ x 4½. They are just the right size for nine out of every ten letters we write. When we really have a lot to say, we can fall back on the old 8½ x 11's. But you would be surprised how many of the letters you dictate every day would fit perfectly on a small sheet of paper.

*We have seen some stationery even smaller—just 5½ x 8½ inches, exactly half the size of the standard 8½ x 11. This size cuts out of standard stock with no waste, and is large enough for most practical purposes. The envelopes are 5¼ x 4½ inches, and die cut to save the expense of addressing them. The inside address on the letterhead shows through the window.

*Another good paper-saving idea has been hatched up by Meat Merchandising. They have bought standard government 1c post cards and imprinted them with their return address.



At the bottom, in the left-hand corner, they have a note which reads, "Paper is needed to help win the war. To save paper, we use post cards for short, simple messages."

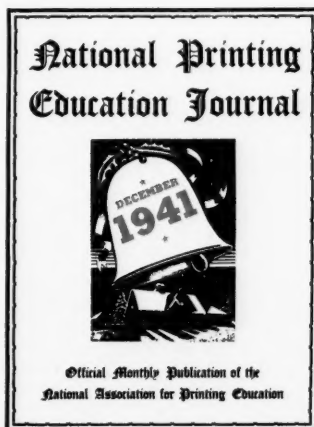
*How's that for an idea when you have something short and snappy to say?

Inside double-page spread of "Printed Words," publication of The Von Hoffmann Press, of St. Louis, urging conservation of writing papers. Scissors convey idea forcefully. Color band and block are light blue; printing is in black

W. S. WELSH PRINTING COMPANY, Lexington, Kentucky.—Generally speaking your treatment of "Lincoln's Address at Gettysburg" represents too much emphasis on decorative features—border—and too little on type. This is especially true with the entire text set in the Civilite type, a novelty face unsuited to large amounts of copy and especially in such small size as you have used. Its writing character makes it suitable, of course. If materially larger, and extra wide margins permit that, a marked improvement in clarity would result. No border would be required as the type is decidedly decorative—in fact so much so the use of it takes on the significance of "gilding the

lily" which, in degree at least, is pertinent to the occasion. The border, an arch of stars with eagle and flag illustration at keystone point supported by columns made up of rules, is more conspicuous because of the wide difference in appearance of parts. It reminds your reviewer of the woman in the hurried trip through an art gallery who paused before one of the paintings to remark, "My, what a lovely frame!" The border is less conspicuous in the light blue-gray on the "gold" stock than it is on the white "parchment."

THE PRINTING INDUSTRY CRAFTSMEN OF AUSTRALIA merits much praise for its Christmas, 1941, keepsake, an eight-page self-covered booklet featuring on page 3 a gravure-like picture of the portico of the New South Wales Public Library (title of the piece, by the way) printed in sepia on coated stock, this tipped onto the India tint antique stock of the piece. Pages of text following are typographically attractive and readable but proportion is violated on both the front and page 3. It was a mistake to put "New South Wales Public Library" on one line for, despite the relatively small size of the type—too small for page as well—the line is all but as long as the page is wide, making an oblong group on a narrow page. With so much white space above and below its distribution is not good with so little at ends of the line in question. An attractive, more forceful design was in order. The width of the tipped on picture on page 3 makes side margins entirely too narrow in relation to those at top and bottom. In all cases the front should be wider than the back margin and this is decidedly not the case on this page. The annual dinner folder issue of "The Pica" is more skilfully handled.



Green and red, adorn the cover of this publication of the National Association for Printing Education

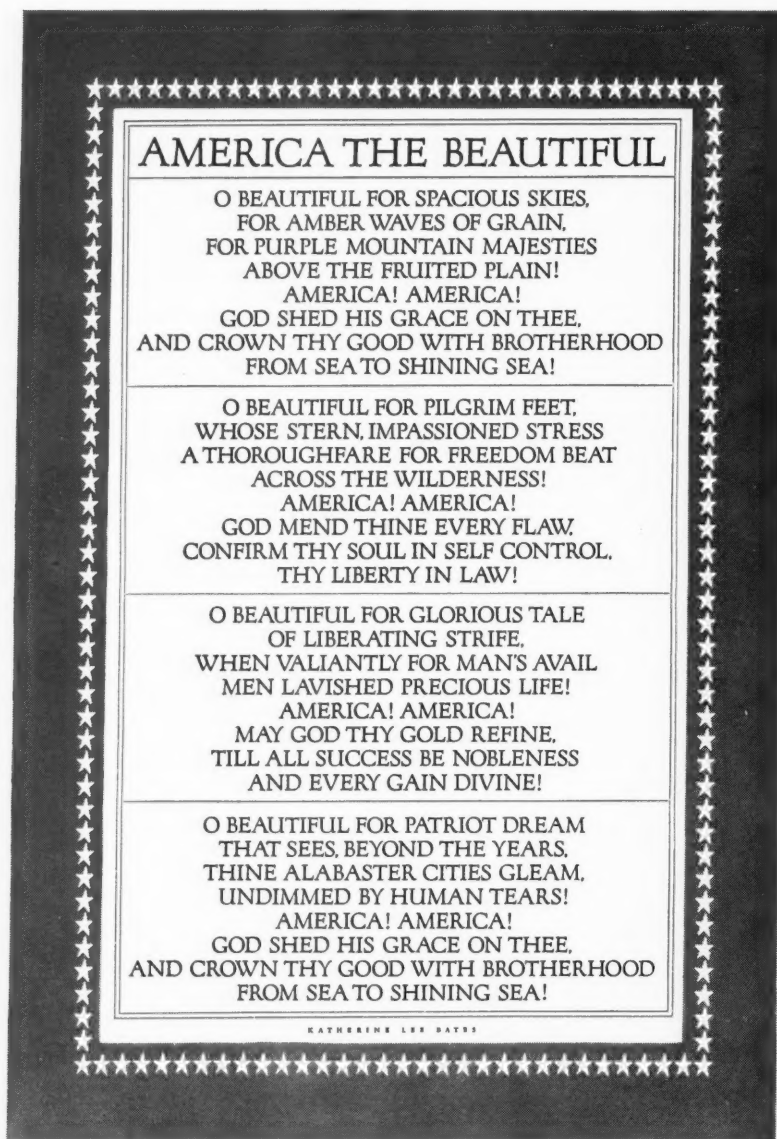
EFFECTIVE TREATMENT is given a booklet containing menu and league standards for the annual Racine Bowling Banquet, by John Cobb, of the Western Printing and Lithographing Company of that city, by die-cutting and use of two colors. Bottom of the 4½-inch deep, sixteen-page program is bound

in red ink, and each page has a ¾-inch bottom bleed in blue. Overall cover size is 4¼ by 7½ inches, and the program size is 4 by 4½ inches. Morse code symbols for the letter "V" are printed in reverse on the blue background of both front and back cover, inside and outside, all having the same

in yellow across each double spread, a single letter, formed of bands of yellow 1½ inches wide. The die-cut "V" on the booklet first described also places emphasis upon "W," with the two "V's" forming "W" on a spread.

AMERICAN PRINTING COMPANY, of Canton, Ohio.—In general, the work you submit is very good. We like the cover of the souvenir program of the Ohio State Typographical Conference in light blue on "gold" stock. We would like it more if the conjunction between the first and second groups were not worked in with the made-up rule panel—indeed if this panel were omitted altogether and the other two lengthened. As Bodoni is largely used it is unfortunate double-rule borders were not exclusively used for the advertisements. The other border, a rather decorative style, is not only too light in tone for the Bodoni but is monotone in character, whereas the type reflects a rather striking contrast of tone in stems and hairlines. Compare the halftones furnished without line and those with the conventional bearer line at the edges and you'll order halftones without line in the future, that is, if appearance is important. As stock is coated, the small light-face body type is not as clear and readable as it should be. A face of thicker line—like Bookman, for example—which would lay more ink on the paper would be much better. Incomplete borders, as on the title of the symphony orchestra February 20 program, lack unity and are distracting.

ADACRAFT PRINTING COMPANY, of Cleveland, Ohio.—The design idea carried out with some modifications, essential because of differences in size and space on letterhead, envelope, invoice, statement, business card, and package label, is soundly modern, interesting, strikingly effective—excellent in every important way. The foregoing is qualified because the word "Creative" following the open circle in the color band is letterspaced more than the remaining words of the line set straight just below the color panel. Indeed, setting the word in the form of an arc is an affectation; if straight on just below the color band, as the rest of the copy of the line "Printers, Advertising Typographers" is set, the slogan would be more clear. The variation in letterspacing and the situation that the curved word doesn't follow the arc of the perfect cut-out circle would be avoided. Possibly the relatively huge initial "A" is overemphasized, that its being outlined rather complicates the word "Adcraft." Despite how black it would be, we are of the opinion we'd prefer the initial solid, but can't say for certain. Name would be very definitely more clear and distinct. Seeing, you know, is believing. The brown second color is a particularly characterful shade and adds to the distinction of the items. Blotters are dramatically effective as a result of little copy, that set in big type and the scratch pad mounted on a blotter, which extends an inch and a half beyond sheets of pad, to accompany your card is a dandy.



A broadside of beauty, both in text and presentation, is this creation of Chris F. Olsen, Incorporated, of New York City. Katherine Lee Bates' stirring poem has a fitting background in this 13½ by 19-inch piece, with its red, white, and blue color scheme, and border of gold stars. Novel are the red rules separating the verses. It is the creation of Meyer Wagman, well known typographer

flush with bottom of the cover, which extends upwards an additional ¾ inches. A "V" is die-cut from the extension top, the cut being made from the extreme tips of both front and back covers, and extending down to the top of the program. Along the "V" is printed a 1½-inch band of red, while a band of blue of the same depth is printed horizontally across the bottom. Stock is white. Printing on the program is

treatment throughout. The letter "W" is featured in a menu and program for another bowling banquet in Racine, the Western and Whitman Bowling Leagues, also designed by Cobb. Size of this sixteen-page booklet is 7 by 5 inches, with a large outlined "W" printed in yellow on the crystal-effect cover, with a cut of a bowling trophy as an ornament. The "W" motif is carried out on the inside pages, overprinted

★ Editorial

PICKETING and Free Speech

Certain advocates of picketing as a means of winning industrial disputes have held that picketing is a form of speech, a method of communicating ideas, like circulating a pamphlet. This view of the matter has received a setback by a recent decision of the Supreme Court of the United States which upheld a Texas state law restricting picketing to the area in which the industrial dispute exists.

This may put a crimp in the theories that the right to picket is not to be limited to relevant times and places but can be exercised anytime, anywhere. Few people who view picket lines from the point of a disinterested observer would hardly regard them as communicating any message other than "a strike must be on." As for setting forth any of the merits or demerits of the points at issue, the picket lines are silent.

It is rather far-fetched to regard picketing as coming within the Bill of Rights' provision for free speech. There is even grave question whether it may be regarded as "peaceful assembly." At any rate public sentiment still tolerates it so long as it is not abused and is conducted peacefully. When it becomes a mob of milling vandals, public sentiment deserts the cause for which it is instituted and demands it be disbanded.

MORAL: It Pays to Pay Up

The old customer who always paid his bill with promptness is cashing in on his punctuality in these days of hard-to-get-everything, according to the preliminary findings of the recently completed Manufacturers' Shortage Survey, conducted by the Research and Statistical Division of Dun & Bradstreet.

The survey indicates that the old, bill-paying customer is considerably in the lead as the favored outlet in these times of restrictions and priorities. Thirty-two per cent of the manufacturers who answered the queries put to them stated that they were selling only their oldest customers; 24 per cent said they were selling the better credit risks; 15 per cent were apportioning materials available according to previous orders, and 9 per cent were shipping on a first-come, first-served basis.

The 20 per cent balance were guided by a variety of reasons and policies such as "selling only fixed amounts," "withdrawal of seasonal datings," "selling on priorities classifications," "regulating demand by price increases." All other reasons aside, the supplier showed his loyalty to the established customer by filling his orders first.

Considered by trades, the survey findings showed that the iron and steel, non-ferrous metals, electrical machinery and rubber industries were most handicapped by shortages on meeting civilian demands, while the food, stone, clay, and glass industries were least affected.

In the conclusion it draws from the reports of its survey, Dun & Bradstreet says:

"Long-term commercial relations and a good credit standing are a business man's best guarantee of favorable treatment by his suppliers during this period of war-born shortages."

Manufacturers also were quizzed on the difficulty which they now encounter in meeting civilian demands. In this survey, paper and allied industries reported a total of 32 per cent of those interviewed were unable to meet all customer wants.

Scarce materials influencing this difficulty, according to the survey, were paper, steel, and copper. The situation was further aggravated, the survey indicated, by an insufficiency of materials left after defense needs were taken care of.

War pressure on the marketing of civilian goods apparently prevented any general boom growth of manufacturers' advertising and selling budgets during the past year, the report stated, but has not yet reached the stage of causing marked retrenchment.

PRAISE as an Investment

Alertness and paying attention to his job recently won a youthful apprentice of the Continental Printing Company, of Cleveland, a \$2 a week raise.

The apprentice noticed that the decimal point in the figure 19.76 was in front of the series of digits, making them read .1976.

The point is this: That boy from here on will be even *more* alert than before. He will be a better employee in all ways, because he has been *shown* that his devotion to duty is appreciated.

Too many employers are prone to pass good work without notice or comment, and to mention only mistakes and shortcomings. Isn't this a rather *negative* attempt to solve the unsolvable problem of the human equation?

THE Need of Trained Brains

Now we are told of another shortage which has developed as a result of the outbreak of war. It is a shortage of trained brains. As this is a physicists' war in contra-distinction to World War I, which was a chemists' war, the physicist research laboratories must provide not only new devices for fighting equipment but also thousands of other needs; synthetic rubber, for one. The Office of Scientific Research and Development is marshalling the best scientific brains of the nation to this supremely important work.

We are told that not only are the top officials who take the responsibilities very much needed, but also that thousands of assistants with trained brains—honest scholars who can collect, weigh, and interpret facts, and draw conclusions for the use of their chiefs in making decisions. For instance, the navy will need

100,000 additional men trained in radio-electronics before next December.

Colleges and universities are doing their part in adapting their courses or introducing new ones to meet the needs of men and women training for chemists, physicists, engineers, statisticians, economists, physicians, bacteriologists, educated secretaries, and so on. The United States Office of Education is also giving short intensive training in a large number of courses.

This need of trained brains is only another hazard to the bright young craftsmen in the printing industry. Unless master printers are careful to keep the right inducements before their capable younger employes, there is apt to be more hegiras from our printing plants to munitions laboratories.

WHAT Doth It Profit a Man?

Here and there men and women in industry are lifting their heads above sordid materialism and allowing their minds to dwell on spiritual realities to be wished for after victory and peace. They, as it were, are wearied with the selfishness, avarice, bigotry, and brutality of much of the human element in American industry, and long for the quickening of a better spirit in human relations. Instead of modern industry being a great coöperative institution in which men "work for the joy of working," too often it is like a great cauldron boiling with contending diverse aims and ambitions.

We are engaged in a great war in which one half of the world is arrayed against the other half. Yet, industry which has been called upon to make the implements to prosecute our cause in the war is torn in attempts to exploit the war for the benefit of management's profits on the one hand and for the benefit of labor's ambition for mastery on the other. Selfishness and greed often stop at nothing to pile up profits; too often they grind under their iron heels those by whose sweat such profits are made. On the other hand, brawn and brutality too often are employed to gain advantages for principles lacking in honesty of purpose and devoid of right and justice.

Just now when the printing industry is playing a quieter role, we are graciously free from examples of these contentions and we stand on the side-lines taking sides with management or labor as our sympathies dictate. Our attitudes are more rational and less combative since the battle we see is the other fellow's scrap. In our quiet mood we, too, lift our heads in hope of seeing some better way come out of all this industrial strife. "What doth it profit a man if he gain the whole world and lose his own soul?" What do capital and management gain if by selfishness and unfairness they squeeze the very heart and soul out of labor and rob it of an adequate wage? What does labor gain if it restrains production, interrupts by strikes the life-stream of the business.

These questions may not be answered during the present emergency, but those who have hitched their hopes to the "great realities" of life under freedom and justice may find a way which will be the RIGHT WAY, and a better way than the one which now governs our human relations in industry.

ON ADVERTISING'S Place in the War

We must win this war! Every segment of the nation's economic power must be turned in that direction. Realization of the magnitude of the conflict that is upon us is now universal in the heart and mind of the people. Now is no time for indecision. The Advertising Federation of America, with its usual dynamic leadership, asserts that advertising has an important place in the work of winning the war; that it has tasks to be done bearing directly on the war effort.

As a part of the nation's distribution machinery, advertising can and should direct the consumer mind in new channels for its needs. This will conserve materials vital to winning the war. The persuasiveness of advertising can and should be brought in play to change the public's attitude toward a lot of things it is reluctant to give up, but the sacrifice of which is essential to the war effort. The flexibility and versatility of advertising can and should be employed, with such modifications as may seem necessary, in carrying on its peace-time functions in the distribution process of goods indispensable to civilian welfare.

These generic functions will of necessity have to be broken down into a myriad of specific enterprises which Government, business, and the advertising profession itself will discover to be desirable as the work proceeds. The federation has anticipated this break-down by publishing a "Guide for Wartime Advertising Policies" which will be helpful to printers, publishers, agencies, and all others interested. This initial effort on the part of the federation will go far toward clearing up the confusion and indecision that arose immediately after Pearl Harbor. There is much work to be done and advertising seems to have found its place to help. Its devotees should fall in step without further delay.

STILL Far From the Bottom

So much hullabaloo has been raised lately about saving paper that the public has gained an exaggerated idea of its scarcity, is almost afraid to toss away a cigaret stub for fear of "wasting" the bit of paper.

Actually, we're a long way from scraping the bottom of the paper barrel, and while conservation should be practiced, certainly, there is as yet no justification for the growing tendency among printing buyers to look upon the use of printed advertising as "unpatriotic."

The printing industry's stand, and one which is well supported by Government actions and statements, is that patriotic objectives are not affected by the use of printing to fill business requirements. The industry *does* suggest that buyers consult with their printers before specifications are made up, minimizing waste.

Printers should inform their customers of the true state of the paper situation, by letters, or even through use of blotters. Behind them that paper used for advertising is not lost to the war effort, but is largely reclaimed as waste, which is just as important.

Suppose, for the duration, that all business stopped advertising! War-time advertising is an expression of faith in final victory, as well as a protection of good will.

Bird BLOTTER No. 9

WE'RE GOING to ignore the cogent teaching of the early rising robin featured in our blotter this month long enough to tell you that some pretty *late* birds have been going to town with THE INLAND PRINTER'S current "Business-By-Blotter" series.

What we mean is that a goodly number of printers for some reason or another (maybe they

were on their vacation when this series started) were late in ordering their electros, many of them are STILL ordering them, but boy, oh boy, the *business* they're doing with them! In some cases the *customers* are buying the blotters.

As a matter of strict fact we can hardly blame them, for instead of buying something that looked like it was going to be good, they now can buy

something they KNOW is good, and that, friends, is good business in anybody's language! THE INLAND PRINTER protects its customers, the users of this (and other) series, by releasing the electros to but a single printer in any one territory, and while a good many regions are taken, there is a lot of territory still open, and now is the time to take advantage of it.

To you printers who have been getting a kick out of our swelling parade of bird caricatures, but have refrained from getting on the band wagon:

Look through your back issues of THE INLAND PRINTER, starting with the September issue, and let the blotters *sell* themselves to you. They will—just as they've sold printers' services all over the country—and then, send us your order for the entire series. You'll find it an investment in good will, and real, down-to-brass-tacks cash business, that will surprise you. **Act NOW!**



TAKE A TIP FROM THE ROBIN... GET THERE FIRST!

WWE'VE all heard the old saw, "The early bird gets the worm," and the robin proves it is true. At the first peep of dawn this busy little fellow is out on the front lawn, an ear cocked for Mr. Worm, who represents Big Business to him. We believe the same principle holds true in business. There's an initial advantage in "getting there first" which is mighty hard for latecomers to offset. When Uncle Sam's early bird (the mailman) gets there first with *your* sales message, presented with the forcefulness our superior printing and planning insures, that initial advantage is yours. *Get there first!*

The Graphic Press • Chicago
309 WEST JACKSON BOULEVARD • GREENLEAF 3417

Cost of electro for color above is \$1.85; electro for black, \$1.70; if both are ordered, cost is \$3.25. Cash must accompany order

Keep Pecking Away the Blotter Way... It's Bound to Pay!

Layout Students Redesign Cover of Booklet

FOUR LAYOUT STUDENTS of the American Academy of Art under their instructor, Eric Foote, redesigned the cover of the Baker University booklet as a practical problem in layout and typography. The results vary considerably and are shown on these pages with brief explanations of changes made and of type styles which were used by the students.



Student GEORGE HERMACK felt the original had no eye-appeal. Diagonal arrangement used to secure greater attention-arresting value. Low center provides unusual touch. Post office information deliberately omitted and planned for inside page. Large amount of white space used for dignified appearance. The arrows create desire to open book and read on. The small booklet made of rules lends emphasis to small words "Baker University." New cover will suggest the college is keeping abreast of modern trends. Arrows are to be cut out of half-inch rules. Type used—Grayda, News Gothic Condensed, and Title Gothic Condensed.

Student ROBERT HENDERSON decided the original was overdone in use of decoration which seemed to him to be old-fashioned. Cover redesigned with more white space around the title to give it greater display. All type lines, except one, were squared up at the left for purposes of modern design and character. The italic line was extended to the left four picas to give it emphasis. Bleed rule employed as a base and to keep post office lines separated from the main message. Type used—Bernhard Modern Bold, Grayda, and Bernhard Modern Roman.



VOLUME I BALDWIN CITY, KANSAS, JANUARY, 1942 NUMBER 4

Baker University
A Most Interesting
College

Entered at the post office at Baldwin City, Kansas, bi-monthly as second class matter, Act of Aug. 24, 1912. Postage provided for by Act of Feb. 28, 1925.

This is the original cover for the BAKER STORY booklet issued by Baker University. Actual size of the original was 5½ by 8½ and printed in one color.

THE BAKER STORY

BAKER UNIVERSITY

A most interesting college

VOLUME I • BALDWIN CITY, KANSAS, JANUARY, 1942 • NUMBER 4

Entered at the post-office at Baldwin City, Kansas, bi-monthly as second class matter, Act of Aug. 24, 1912. Postage provided for by Act of Feb. 28, 1925.

Typographic CLINIC

By FRANK H. YOUNG, Director, American Academy of Art

MANY BOOKLET COVERS would be far less difficult to criticize than the Baker University design entitled "THE BAKER STORY." The nature of this literature and its objective suggests a rather conservative layout and typographical treatment, and the original had this quality. It had large areas of white space which appropriately cloaked the message in dignity, yet, while these excellent qualities were incorporated into the design it nevertheless had certain faults which our layout students quickly discovered. Chief among these was its old-fashioned appearance, due to the border enclosing the title. Another fault had to do with the selection of type styles. Students felt a lack of harmony between the type style of the title and that of the name of the university.

In making their designs, the students were in agreement that the white space of the original should be retained and some made it even more pronounced. They also decided that dignity and an air of conservatism were highly essential, but otherwise the character of the cover was abandoned for a more modern treatment. This was accomplished largely by use of type

and decoration considered more in keeping with prevailing printing tastes. They sensibly reasoned a more modern dress would suggest a university keeping abreast of the times. This should, of course, always be a consideration of paramount importance. It will be an asset to any institution of learning if the impression it creates is one of up-to-dateness. Who would wish to attend a college which is judged "old-fogyish" by the literature it sends out, though the designer alone is at fault?

THE BAKER STORY

BAKER UNIVERSITY
A MOST INTERESTING COLLEGE

VOLUME I
BALDWIN, KANSAS
JANUARY, 1942
NUMBER 4

ENTERED AT THE BALDWIN CITY, KANSAS, BI-MONTHLY AS SECOND CLASS MATTER.
ACT OF AUGUST 24, 1912. POSTAGE PROVIDED FOR BY ACT OF FEBRUARY 28, 1925.



▲ Student HARRY BONZ set the volume line in caps and small caps as in the original but placed it at the top with two dots inserted to fill out. As Baker University is co-educational he decided a heavy bold type would represent the men and a script the women. These were combined and used for the title producing powerful attention qualities. A refreshing cursive border was used because it did not interfere with the title as in the original and supplied a desirable decorative and harmonious touch. The size of "Baker University" was reduced since the entire booklet deals with the institution and the title should arouse enough curiosity to make the reader peer beyond. A dot in this line gives a needed break and prevents monotony. It is set off by use of cursive ornaments, above and below, which echo the character of the border around the title. Type used—Plantin, Playbill, and Commercial Script.

◀ The nature of the publication and its use was the reason for student LEONARD JAKUTA redesigning the booklet cover into a dignified and clean-cut arrangement that suggests a title page. Type used throughout is Baskerville.

Business Card Contest

WHEN BETTER BUSINESS CARDS are built (apologies to Buick) readers of *THE INLAND PRINTER* will build them. That could well have been our slogan a few weeks ago; now it must be, *have* built them. Indeed, many reflect a typographical excellence that had our jury of fifteen judges, all highly qualified, baffled in their herculean task of selecting the 10 best out of the 329 entered in the contest.

Comprising the jury making the decision were V. Winfield Challenger, typographic director, N. W. Ayer & Sons, Philadelphia; Harry L. Gage, vice-president, Mergenthaler Linotype Company, Brooklyn; Haywood

H. Hunt, typographer, San Francisco; E. G. Johnson, of J. M. Bundscho, Chicago; Howard N. King, typographic counselor, Intertype Corporation, Brooklyn; William A. Kittredge, art director, R. R. Donnelley & Sons Company, Chicago; William E. Lickfield, executive secretary, International Trade Composition Association, Philadelphia; Douglas C. McMurtrie, director of typography, Ludlow Typograph Company, Chicago; Harry A. Nicholson, editor, *Canadian Printer & Publisher*, Toronto, Canada; Ben C. Pittsford, secretary, Chicago Typographers Association, Chicago; Gerry Powell, typographic director, American Type Founders, Elizabeth, New Jersey; B. Walter Radcliffe, director of typography, Intertype Corporation, Brooklyn; Dan Smith, art director, Hart Schaffner & Marx, Chicago; Frank H. Young, director, American Academy of Art, Chicago, and J. L. Frazier, editor, *THE INLAND PRINTER*.

Sequence of listing the judges, in the above paragraph, has no connection with the order in which they are listed in the panel accompanying this article.

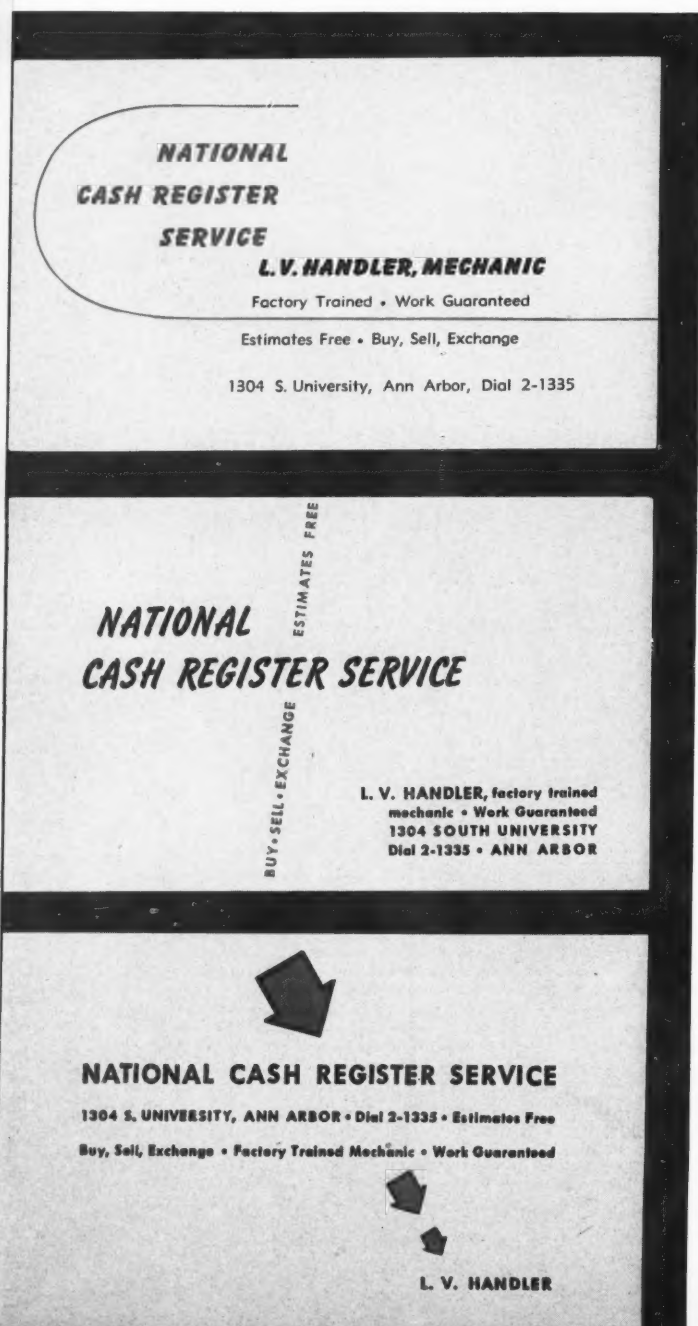
From this contest, the largest in point of entries that *THE INLAND PRINTER* has recently sponsored, a galaxy of business card designs has emerged that will strike joy to the heart of any typographer. Better still, for those who study them as they are shown here and in succeeding issues, the cards will serve as suggestions adaptable to orders readers are called upon to execute. Working only with type and typefounders ornaments, the tricky and effective hand-drawn forms of illustration barred to them under the rules of the contest, contestants produced many outstanding designs.

A work of pure art, from any point of view, is the grand prize winner, No. 194, by Richard Hoffman, which netted a total of 65 points—nearly twice that of the closest contender. In Hoffman's top-ranking entry are skilfully blended the qualities of simplicity, an important feature in any business card, taste, adroit handling of the two colors which were specified, interesting and unusual form, novelty, "punch," and effective treatment of the card's advertising message, placing emphasis where it belongs.

Let's see what Judge "E," one who placed No. 194 first, has to say about it.

"This card has unusual arrangement, excellent balance, action, and movement by use of color rule and color break, emphasis on L. V. Handler, and the whole typographical scheme seems to give a feeling of confidence and solidity as far as the personality of the individual is concerned. Types used are in keeping with the kind of business—modern and up-to-date faces—yet they are neat and clean, suggesting an efficiency and neatness of a job well done. The only weakness in this card is in the 'phone number. It could be adjusted by putting it in color in the same face, or bold face in black."

Top card at left, first prize winner, is by Richard J. Hoffman, of Van Nuys, California. Two cards directly below, winners of second and third prizes, were done by Ben Wiley, Springfield, Illinois

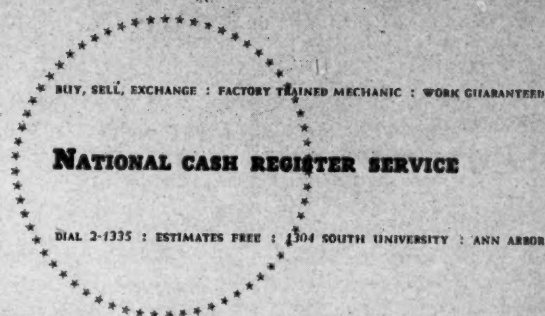


WINNERS!

Printers Will Find Scores of Helpful Suggestions
by Careful Study of the Winning Entries. Judges
Acclaim Collection Finest They Have Ever Seen

The table below shows how judges voted. Letters used to indicate judges bear no relation to order of listing in article

No.	JUDGES															Total	Contestant's Name
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O		
194			10	8	10	10	9	8								10	65 Richard J. Hoffman
5				8	9	6									7	7	37 Ben Wiley
14	1			5			10	6			5	9				36	Ben Wiley
10		2	9		8	1		8	6							34	Ben Wiley
2	9	7			8			5	3							32	Emil Georg Sahlin
86	5	1					3	8			9	3				29	William B. Bradford
197	4				9	8	7									28	Richard J. Hoffman
9		6	4	3	3										2	9	27 Ben Wiley
244	6										7	5	8			26	Max McGee
40	10			5				9								24	Emil Georg Sahlin
79		8	10					6								24	Algot Ringstrom
6	7				7	2	7									23	Ben Wiley
3							7	10		3						20	Emil Georg Sahlin
195	2				6	9									3	20	Richard J. Hoffman
242			7	4	4											5	20 Howard Franklin
322						10				8						18	Joe R. Sheen
25						6					4	6				16	Will Laufer
196		9								7						16	Richard J. Hoffman
245							10									6	16 Max McGee
77					4	3					8					15	John M. Lamoureux
249		3	2							10						15	James K. Virtue
207					5						5	4	14			14	Edwin Bachors
147					6					8						14	James K. Virtue
219		3									10					13	James Edward Brennan
271									9	4						13	Norman Scissors
49		1												10		11	J. F. Tucker
68		2												9		11	Frank Rentfrow
258				7	3	1										11	Alfred Hoffund
41	8			2												10	Emil Georg Sahlin
188											10					10	Knowles C. Trippier
290						9									1	10	Fred L. Drager
312	10															10	Richard E. Giebel
209						4				5						9	Edwin Bachors
265							9									9	Ronald D. Baumgardner
11				7												1	8 Ben Wiley
12															8	8	Ben Wiley
39	3								4							7	Emil Georg Sahlin
4									5							2	7 Emil Georg Sahlin
132											7					7	Calvin Wilson
152						5	2									7	V. E. Nuyten
261						7										7	Leonhard Ziegler
16			6													6	Wm. Mihelsic, Jr.
187										6						6	Stephen Glidden
248											6					6	James K. Virtue
253			6													6	Alfred Hoffund
8			5													5	Ben Wiley
246						5										5	James K. Virtue
277		5														5	L. L. Smith
75								2	2							4	Leonard Glasstetter
163															4	4	Kenneth Pratt
208					2							2				4	Edwin Bachors
233		4														4	Richard C. Eline
259						4										4	Alfred Hoffund
284										4						4	LeVasseur Typog. Serv.
289								4								4	Fred L. Drager
32							3									3	Alex Thomas
256									3							3	Alfred Hoffund
283											3					3	LeVasseur Typog. Serv.
154												2				2	LeVasseur Typog. Serv.
225						2										2	L. L. Smith
7																1	Ben Wiley
153						1										1	Grimmon McDonald
267															1	1	Ronald D. Baumgardner
293								1								1	Theodore Backen
296											1					1	Jim Smidl
302				1												1	W. C. Russell
325											1					1	K. W. Richey



L. V. HANDLER

NATIONAL CASH REGISTER SERVICE

L. V. Handler, Mechanic

1304 SOUTH UNIVERSITY, ANN ARBOR • DIAL 2-1335

Factory Trained • Work Guaranteed • Estimates Free • Buy, Sell, Exchange

National Cash Register Service
1304 South University, Ann Arbor
Work Guaranteed • Estimates Free

L. V. HANDLER, Mechanic • Factory Trained

Buy • Sell • Exchange

Dial 2-1335

Card at top, fourth prize winner, is by Ben Wiley; center card, by Emil Georg Sahlin, Buffalo, New York, won fifth prize, and the bottom card, by William B. Bradford, Portland, Maine, sixth

Judge "F," who also gave Card No. 194 top rank, did not enumerate his reasons for his choice, although he did offer sage comment on business cards in general with, "In a certain sense a business card, of necessity, must be an advertisement. To be in good taste, it must be restrained, have its information neatly arranged, and easy to read. One does not like to have a salesman come into his office and shout at the top of his voice, 'I am Mr. So-and-So from the So-and-So Company.' A salesman should have his material and sales story well in hand and neatly arranged. He should be able to present it in a way that is easily understood.

"These are the points, I think, that determine how a business card should be handled typographically. It

should present its information neatly, without being ostentatious, and in a logical manner. If the prospect retains the card, it should leave a good impression after the salesman has departed."

Sixty-seven entries were awarded mention by the jury of fifteen judges, points ranging from sixty-five to one. Hoffman, whose home is in Van Nuys, California, won two \$5 prizes in addition to the top prize of \$25. Second and third prizes, of \$15 and \$10 respectively, were won by Ben Wiley, of Springfield, Illinois, whose entries captured, in addition, three \$5 awards.

Others "in the money" were Emil Georg Sahlin, of Buffalo, New York, whose three winning entries placed fifth, with thirty-two points, tied for tenth with an entry by Hoffman with twenty-four points, and tied again for twelfth place with twenty points. Also netting twenty points and tying for twelfth place were Hoffman and Howard Franklin, of Springfield, Illinois.

Names of all contestants who received mention by the judges, and the number of points awarded each, are listed in the accompanying panel.

Interesting is the fact that the second placing entry, No. 5, by Ben Wiley, which came off with a total of 37 points, was not awarded a "first" by any of the judges, though showing strong popularity with five of them.

Judge "D," who placed the card second, said:

"No. 5, my second choice, is another example of interesting grouping. The firm name, which tells practically the complete story, and the company's representative are conspicuously shown, and the design is attractively held together by the spaced oblique lines of copy printed in a lake red. By comparing this practical color decoration with the many other entries where all sorts of spots and rules were used for color effects, its advantages can readily be appreciated."

Judge "G" gave first choice to Card No. 14, another Wiley entry, which ranked third in points awarded.

"First place, in my judgment, goes to No. 14," this judge said. "The arrangement of the arrows gives individuality to the card and leads from the most prominent company name to the workman's name."

Interesting and pertinent observations on the entire list of entries were made by Judge "G," who said:

"Many of the cards display considerable ingenuity in design and arrangement. A number show evidence of over-design—too much straining for effect, much

Top card in left-hand column, seventh prize winner, is by Richard J. Hoffman; directly under it is the eighth prize winner, by Ben Wiley, while the ninth place winner, by Max McGee, Springfield, Illinois, appears at top of right-hand column. The third card in the left-hand column, which tied for tenth place, is by Emil Georg Sahlin, while the bottom card in the column at the right, by Algot Ringstrom, of New York City, also tied for tenth

L. V. HANDLER, MECHANIC

**NATIONAL
CASH REGISTER
SERVICE**

FACTORY TRAINED, WORK GUARANTEED

BUY, SELL, EXCHANGE; ESTIMATES FREE

DIAL

1304 S. UNIVERSITY, ANN ARBOR 2-1335

NATIONAL CASH REGISTER SERVICE

L. V. Handler, factory trained mechanic

1304 S. UNIVERSITY • Dial 2-1335

ANN ARBOR

BUY • SELL • EXCHANGE • ESTIMATES FREE • WORK GUARANTEED

★

ESTIMATES FREE • WORK GUARANTEED

L. V. Handler
FACTORY TRAINED MECHANIC

NATIONAL CASH REGISTER SERVICE

WORK GUARANTEED • ESTIMATES FREE • BUY • SELL • EXCHANGE

1304 SOUTH UNIVERSITY • ANN ARBOR • DIAL 2-1335

L. V. Handler MECHANIC

NATIONAL CASH REGISTER SERVICE

1304 South University, Ann Arbor

DIAL 2-1335

FACTORY TRAINED • WORK GUARANTEED
ESTIMATES FREE • BUY, SELL, EXCHANGE

BUY • SELL
EXCHANGE
Factory Trained
Work Guaranteed
Estimates Free

DIAL 2-1335



L.V. HANDLER, MECHANIC

NATIONAL CASH REGISTER SERVICE

1304 SOUTH UNIVERSITY, ANN ARBOR

ESTIMATES FREE
BUY • SELL • EXCHANGE

National Cash Register Service

1304 SOUTH UNIVERSITY • ANN ARBOR

FACTORY TRAINED MECHANIC

WORK GUARANTEED

L. V. HANDLER

DIAL 2-1332

FACTORY TRAINED
WORK GUARANTEED
BUY, SELL, EXCHANGE
ESTIMATES FREE

National Cash Register Service

1304 SOUTH UNIVERSITY, ANN ARBOR

DIAL 2-1335

L. V. HANDLER MECHANIC

L. V. HANDLER, MECHANIC • DIAL 2-1335

1304 SOUTH UNIVERSITY • ANN ARBOR

FACTORY TRAINED • WORK GUARANTEED

ESTIMATES FREE • BUY, SELL, EXCHANGE

National Cash Register Service

NATIONAL CASH REGISTER SERVICE

Factory Trained Mechanic • Work Guaranteed

FREE ESTIMATES • BUY • SELL • EXCHANGE

1304 South University, Ann Arbor, Dial 2-1335

L. V. HANDLER

Placing eleventh is the card at top of left-hand column by Ben Wiley. Tying for twelfth place is the top card of right-hand column, by Emil Georg Sahlin. Also tied for twelfth place is the second card in the left-hand column, by Richard J. Hoffman, and the second card in the right-hand column, by Howard Franklin, of Springfield, Illinois. Last card appearing in the right-hand column, placing thirteenth, is by Joe R. Sheen, Emporia, Kansas

like the inexperienced athlete who 'presses' and as a result does not do his best. Color, very often, is employed without full realization of its possibilities in stressing important points or enhancing the design."

Commenting in general on business cards, Judge "G" declared that a business card is made for two purposes, for identification, and for filing in case of need.

Not all of the judges outlined the reasons for their respective choices; some merely listing their selections numerically, while others explained their selections of only the first or second choice. Some of the judges, however, went to considerable detail to show the factors which dictated their selections. Particularly interesting are the observations of Judge "E":

"My first thought, before judging these business cards, was to establish a basis of standards, namely things a business card (in my opinion) should have.

"I feel first," he continued, "that neatness, good balance, and three main emphasis points should be brought out. First, in a business such as this particular one, an emergency arises that makes it necessary to call a service man, making address and other such information take a back seat. The most important things to consider in this case are the man's name, the personality of the individual, and the 'phone number.

"On this basis I am judging, from the standpoint of first importance—type of service as indicated by company name, individual's name, neatness and cleanli-

ness of the card which indicates neatness and cleanliness in a man's work, thus building confidence in the individual. Telephone number is of third importance, in my opinion."

"The general quality of all entries was well above that of any like contest in which I have acted as a judge," declared Judge "L." "There were far fewer definitely bad specimens than usual.

"The modern principle of 'fitness to purpose' was violated in the design and setting of many of the best cards. As a matter of fact, a number of the cards I voted for as sound in design and attractive in layout and typography, were more suitable for a tea room, a swank jewelry store, or a stylish ladies' specialty shop, than for the business specified.

"Another necessity that many contestants overlooked," Judge "L" continued, "was keeping related items of copy in juxtaposition with each other."

WATCH TODAY'S SKIES For the First STRATOLINER

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

WATCH TODAY'S SKIES FOR THE

First Stratoliner

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile high in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of five. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

WATCH TODAY'S SKIES for the first STRATOLINER!

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

TRANSCONTINENTAL
Airlines

Let's place these "Five Best" where they will "Pull Best" in a newspaper

BY WILL LAUFER

WHY NOT pick five Stratoliner entries for their display value PLUS appeal value, and then harness each one to its specific audience.

Naturally, if we make five selections on this basis, every ad will have a chance in the running whether it has powerful display or delicate display.

To make the best average selections, let us consider ALL the entries as one unit which we slice apart carefully to get five distinct selections. These final selections must appeal to their own public and have a definite job to do.

Let's start with the powerful example shown at *top left*. This ad would surely get attention in the front section of any newspaper even if sandwiched in between massive household or clothing ads. It has dramatic selling power. It is stern and forceful, from its heavy outside border to the core of its text. It would make you stop and look as you hurriedly glanced through the front section of the news. Perhaps the type lines could have been opened up to make them easy to read, but who cares so long as it "rings the bell" while it delivers its main message?

Now let's take the example at *top center*. This is a delicate ad which would appeal to women, who would think it was "cute." This ad would fit well on the women's page with the "class" fashion ads, which also make use of refined display and script types, to appeal to the feminine mind. It is so well handled typographically from every viewpoint that it really is "charming." Even the airplane, as delicate as it is, looks like a real airliner ready to land at the airport.

Let's consider the entry at *top right*. This ad would fit well on the sports page because it looks carefree, happy, and gay. It has enough movement and swing to appeal to any sportsman. By anchoring the text at the bottom with the plane flying over it in the white space, the designer achieved an effect of freedom and motion. This ad will stand out well against sporting ads; it gets its message over quickly.

Now we'll consider the ad at *right center*. It "belongs" on the financial page with the stock market quotations, where the ads are usually severe and dignified. The ad suggests a huge airliner flying over the downtown office buildings, which are naturally among the business man's most familiar surroundings. This ad is refined and formal like a fine bank statement, yet it has upward motion that keeps your eyes restlessly searching the entire ad. Even the handling of the text suggests an office building, making the entry fit cleverly into its element.

Now for the ad at *bottom right*. This ad would fit well on the theatrical page where everything goes for pleasure and "boogie-woogie." It would give any theatrical ad a battle for attention because it fights its way up from the bottom without asking for any favors (or cover charges). Generally, theater ads are designed to be startling and to defy all rules of convention. This ad also breaks all the rules of convention. It has motion first one way, then the other, due to the handling of the display, the text, and the arrow. Any theater- or movie-goers would certainly register this ad as a "must" to do the next day.



WATCH TODAY'S SKIES FOR THE NEW STRATOLINER

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries thirty-three passengers and a crew of five. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

Just at NOON TODAY,
the first Stratoliner to visit Chicago will
make its appearance over the Loop. As
you watch it, a mile in the air, remem-
ber this:
• It is the largest, newest and finest
flying transport in service any-
where in the world. • It is four-
motored for greater power,
greater speed and greater
smoothness. It carries 33
passengers and a crew of
5. • It gives you the fast-
est and most luxurious
service that has ever
been offered from
Chicago to New York
and to Los Angeles.

WATCH TODAY'S SKIES
for the First Stratoliner!

TRANSCONTINENTAL AIRLINES

The Pressroom

BY EUGENE ST. JOHN

Pressroom questions will be answered by mail if an addressed, stamped envelope is enclosed, and kept confidential if so marked

Metal vs Rubber Form

The enclosed sample is one of four brands that we print on cylinder job presses. The trade-mark cuts, mounted on metal, are furnished us by electrotypers. Since about fifteen changes are made by me each day, I suggested that we use foundry trade-mark cuts, which cost less when bought in the quantities we use, thereby cutting the cost and eliminating the justification that is necessary at present.

The firm was well pleased with this idea until another worker suggested that we use rubber plates that would include the whole form excepting the form number. Now I claim that the metal cuts would be cheaper and more practical, since we would have no justification, and I also pointed out that the foundry cuts (new) would be interchangeable because they would all have the same dimensions, thereby eliminating most of my work.

By using the rubber plates every change would have to be made ready just like a new job and the form number would be difficult to insert and justify in the plate. Since we have many of the forms now set in foundry type, I think that the metal addition would be the better. What is your opinion?

Under the conditions you state, the set-up with foundry cuts is preferable, for the reasons you give.

Cylinder is Overpacked

Enclosed is a sample of a printed sheet with several halftone cuts. This job has been printed on a new job cylinder press. In printing halftone work on this press, the halftones always fill up on the end opposite the gripper edge, especially on the heavier tones. The rollers are adjusted lightly to a kiss impression; a fairly good grade of ink used, and I believe the makeready is fairly good. My contention is that this type of work requires a press with better distribution, but my concern insists that it can be done successfully on this press. I would appreciate any suggestions as to the elimination of this trouble.

If you will examine the prints through a magnifying glass, you may see that the halftones are slurred on the rear edge, with the tails of the slurs on the dots pointing away from the grippers. This indicates the cylinder is overpacked.

In order to avoid this slur, first make sure that all the halftones are level and type high. Then decrease the packing until it conforms to the thickness recommended by the manufacturers and build up the impression as needed on the individual halftones until they print. Finally, use a cut overlay on each halftone, with selective pressure for various tones from highlight to near-solid.

What you term a fill-up on the edge opposite the grippers is guttering caused by an overpacked cylinder substituting for selective overlays.

COPPER RIVETS

By O. Byron Copper

- Certain members of the craft can never progress till they have changed their opinion of the man who changes his opinion.
- Some printers merely attain important positions, whereas others make their positions important.
- No friend is so lowly that we may not derive some benefit from his friendship.
- There is always the danger that the man with whom we cannot agree has passed us in clearness of thinking.
- The printer who has learned to stand upon his own feet is never easily upset.
- There is dignity in any work for the craftsman who has risen above the routine of his craft.
- A genius is a man who has strode a bit ahead of his fellow-craftsmen.
- Original creations, whatever their imperfections, are always more admirable than superior copies.
- Of little worth are thoughts that are not followed up by action.
- Wisdom is the silk that is converted from the mulberry stalk of experience.

Degrees of Packing

We are training some new help, and are planning to run a school. It would be highly appreciated if you would pass on to us some of your printing experience, which we know will be very helpful in putting our boys on the right track. First, we would like to have information as to what you consider a soft packing, a medium packing, and a hard packing. Then comment on where these packings should be used to the best advantage. Also let us know when a celluloid packing should be used. We have automatic platen presses.

THE INLAND PRINTER, through its book service department, sells a number of manuals of presswork and on request will be pleased to send you details. These manuals are used in many schools.

A hard packing might consist of a sheet of hard material next to the platen. A favorite is a sheet of genuine pressboard which, after a light brushing with machine oil, may be placed under a weight as in a pile of larger sheets until it seasons against curling. Curly pressboard may cause slur in printing. A sheet of celluloid or nitrocellulose may be substituted for pressboard and is obtained from dealers in photographic supplies. A sheet of the thinner gage (18) photoengravers' copper or zinc is sometimes used; or a sheet of one of the plastics like bakelite or vinylite.

Over the hard base of pressboard, metal, or plastic, are placed two or three sheets of S. and S. C., topped with a sheet of treated (oiled) manila tympan paper. Tympan paper that is transparent is obviously preferable to an opaque sheet for use on platen presses, but either sort answers for use on cylinder presses. All sheets of paper named are secured under both tympan clamps (bales), after the four corners have been clipped off to enable the sheets to lie flat under the clamps.

A hard packing is indicated when the form is new or in fairly good condition because the form does not

form a matrix so quickly, with consequent wear and filling of the form, as with a softer packing, and the print is sharp and clear.

By substituting sheets of newsprint for the S. and S. C. in the above packing, it is converted from hard to medium packing. The medium packing thus obtained may be converted to a soft packing by substituting one or more sheets of bristol or other card for the harder pressboard, metal, or plastic.

Your query as to when a celluloid packing should be used probably springs from the custom of moving the base sheet of celluloid from its position next to the platen to a new position above the packing, next below the tympan, after makeready is completed, in order to print without any impression marks showing on the reverse of the sheet.

As you proceed with makeready, place overlays on a marked-out sheet of S. and S. C. of same weight as those in packing and withdraw a sheet of the latter for each overlay base sheet added so that when you are through with makeready, you will have the same number of S. and S. C. in packing as when you started, the only addition being the tissue of the overlays applied to fill the low spots in the impression.

Stock for Toughness

We need to print a few thousand charts, front and back, on cards about four inches square. There are certain strips on the cards, about one-eighth by one inch, which will either be punched out or left transparent. I have made a rough sketch below. If you were doing this job, would you print on the sort of stock that is used for playing cards, punch out the strips, then back the card with a thin layer of transparent material to strengthen the punched areas? Or would you do the whole job on celluloid, printing a white background over all the surface except those areas to be left transparent? And would the job be done by offset or letterpress or how? Who might do this work?

Our choice of stock would be the very toughest 100 per cent rag index bristol, so durable that the punched slots would not need reinforcement. Any well equipped printing and lithographing concern in your vicinity can do this work and, after seeing the copy, can determine whether letterpress or offset is the better process for this particular job. While celluloid could be used it is more costly than the best ledger index bristol, in first cost and in processing, on a job of this sort.

Textile Transfers

We are seeking information regarding a machine used for producing transfers as used on hosiery and other textiles. These transfers, as you no doubt know, are made on a tissue roll and are transferred to the material by placing a hot iron on the back and melting the print.

We are sending you the names and addresses of manufacturers of equipment for making transfers used on textiles.

Heaters and Register

Will subjecting a printed sheet to gas heat affect register?

The answer depends on the moisture content of the sheet, the atmosphere of the room, temperature of gas heat, and subsequent care of the sheet. In one pressroom turning

out a considerable quantity of four-color process work of uniform high quality, the following procedure is followed with very little register trouble. The pressroom and the paper stockroom are in the basement (below street level) of a building close to a river. The pressroom temperature ranges between seventy-five and eighty degrees day and night, and the stockroom adjoining the pressroom has the same temperature. All coated paper received is allowed to remain in containers or on skids until it has the temperature of the pressroom.

The gas sheet heater is turned low when the first color is printed and the sheets are run into moisture-proof containers, with the pile enclosed on all four sides as soon as complete. The piles are covered in this way between the several runs of the four-color job but the gas heater is turned up for runs after the first color.

This method not only favors register but also serves to keep the sheets from curling on the edges and causing feeding difficulties.

Printing on Laminated Roll

We manufacture a laminated material of which the enclosed is a section. This is laminated in rolls and the customer has suggested that it would be a good idea if we could imprint along one edge of this roll, one-foot lengths, as the material is cut from the rolls and it would help the clerk in measuring the cloth. Could you tell us who could make such a small printing attachment, and we assume a special ink, which we could attach to our machine, and do this all in one operation? In other words, it would be continuous roll printing with ink which dries instantly.

As a special ink is required, we suggest that you consult the ink-makers advertising in *THE INLAND PRINTER*, who can also inform you which concern makes the strike-in attachment.

Decal Supplies

Will you please tell me in what number you printed a recipe for printing the adhesive base used in decalomania printing, or where I can get this base? It is an adhesive that loosens when you wet the paper on the back, permitting the operator to slide the design off and place it where wanted. Now I'm asking because I've been reading *THE INLAND PRINTER* since July, 1893. Will you help me?

We cannot locate the recipe referred to but are sending you names of reliable suppliers of such decal supplies.

YOUR CUSTOMERS'

GOOD WILL



YOUR customers' good will is still the biggest asset of your business. Even though you may not be able to deliver all of the orders they send in and you have taken your salesmen off the road . . . the good will of your customers must be kept if you intend to keep your business volume after the emergency.

Customers are reasonable people when they understand your side of the story . . . but you must explain your side of the story. You must tell them the story of your particular case and how it affects them and what they may expect from you.

A prestige-builder mailing . . . a folder or a booklet explaining your problems and letting your customers know what you are up against and the effort you are making to protect the customers' interest . . . is an effective way to keep the customers' good will.

Fisher has had a long experience in producing mailing pieces that do their job well. You can use Fisher's experience to your own advantage.

Call Fisher at 2-1138 for a consultation—no obligation of course. Remember! your customers' good will must be kept now.

Copy for the panel appearing above taken from a mailing piece of the W. F. Fisher Company, of Greensboro, North Carolina

Ink Not to Lift

When is an ink said not to lift? What is the result?

When an ink does not transfer from the form to the sheet going through impression so that the form is clean after the impression or, putting it another way, so that only part of the ink transfers from the form to the sheet, such an ink is said not to lift. The result varies with the body or consistency of the ink. A soft ink might fill the open parts of the form while a heavier ink might pile and both might cake in spots. The corrective would be to add a heavier ink (preferably) to the ink that is running too soft. If the corrective ink is not at hand a little heavy varnish, such as No. 3 or No. 5, may be added instead but considerable varnish will weaken

the color. Black inks may be bodied by adding heavier (stiffer) bronze, millori, or reflex blue, preferably more reflex than either of the iron blues. When a heavy ink is not lifting it may frequently be corrected by adding a softer ink or varnish.

A Time Saver

Is premakeready a time saver in the average pressroom?

After all the smoke and debris of argument pro and con has cleared away, it simmers down to this: while someone's time is required for premakeready, it definitely saves the waste of standing time of the production press and may be likened to spending a dime to save a dollar. Undoubtedly, premakeready is a time saver and a good investment since time is all we have to sell.

Shell Adheres to Case

Am sending a part of a copper case such as wax engravers use with part of a shell adhering to it. The question is: what to do to stop this trouble? This was one of the worst cases the electrotype foundry has brought to my attention but less disastrous cases occur now and then. Some times months will go by without trouble and then one or several will stick more or less. Usually, as in this case, it is the guard nearest the connection.

One employe thought that scratches might be the cause but such is not the case, as the guards are very carefully put around the wax engraved form, great care being used not to scratch the copper case. Fact is, that the tool used is made of bone and will not scratch the case when properly used. Cases have been oxidized with liver of sulphur and used a number of times; any digs or scratches in the ruled section are treated with an iodine solution, which seems to prevent trouble in that part of the form when they occur, but, as in this case, it is usually the part nearest the connection, outside of the ruled section.

Any suggestion you may be able to make will be appreciated, as it will help us to prevent ruining the cases. At least a part had to be cut off in this case and a few that were similarly stuck.

There are various possible contributing causes such as faulty graphiting, conductivity, current density, plating solution too acid, but the most likely cause is lack of dull, mat surface on the copper sheet. If it lacks the necessary dull surface, this may be given to it with lye water or a solution of silver cyanide, two ounces to the gallon of water. Nor should there be bright scratches in the dull surface of the copper. Since the iodine solution proved a corrective in the ruled section, why not apply it to the guard nearest the connection?

Flatness of Plates

Do you recommend, in making ready high-grade work, that plates be underlaid so that they are reasonably flat or do you recommend all makeready on the cylinder?

If a plate is not level, preferably it should be made so with a planer, although careful use of underlay sometimes answers if the base is not warped. Nothing is more important than starting makeready with the plate level and type high and overlaying is not the proper corrective of the absence of this condition. Correcting the lack of levelness with overlay throws the printing line across the cylinder unduly out of level, whereas both plate and printing line should be level and parallel or close to it.



"In the Days That Wuz"—Breaking Home Ties

Cartoon by John T. Nolf, Printer-Artist

Hew to the Copy—Widows Falling as They May!

By DAVID B. FULLERTON

● I HAVE JUST discovered a revolutionary fact. It's going to occasion surprise and no little consternation, and possibly some embarrassment both far and near.

And this is it . . .

"Nobody really has the answer on types." Honestly, nobody's got the answer. Look—I have bestowed a few small jobs on a certain man. This man and I have heated discussions about these jobs. Whether to use Texttype or Bodoni or Hootenany Extra Bold Double Distilled. Now me, I don't happen to like Texttype . . . I don't remember ever having seen it . . . but I *don't like it* . . . I prefer the Hootenany series.

My friend says no—he never uses Hootenany—the serifs, whatever they are, aren't this way or that and the lower case "e" closes up and the italic is badly formed and so on and on.

But neither of us really has the answer. One likes this—the other one likes that . . . and, typography being the precise science that it is, we decide the issue by a highly scientific process—the one who can holler the loudest and the longest, wins.

What I want to know is this. After we've decided what type best fits the copy mood . . . (there's a choice one for you—the copy mood), after we've drawn on our deep knowledge of type faces and made our earth-shaking decision . . . what I want to know is . . . just who knows or cares what type it is?

We relied on our *opinions*, our own preferences and fetishes and hunches to pick the type . . . and I'll bet you that *that* system is enjoying a wide popularity today!

Now, you hear a lot of talk about *color* . . . the boys stand off and squint at a proof of type matter to get an idea of its *color*. And nothing is so heart-warming to a typographer as a nice even, smooth, unbroken tone of gray in a lovely, symmetrical rectangle of type.

If he sees a river . . . a fiendish little crooked streak of white cascading down his proof . . . if he notes a widow hanging precariously

by its ascenders at the end of a paragraph . . . he quickly looks around to make sure no one else is watching, buries the proof in the waste can as if it were a French post card, pies the type, and starts again. His professional honor has

● Mr. Fullerton's iconoclastic views upon the subject of typography were originally expounded at a dinner of the Chicago Society of Typographic Arts. The accompanying article is a digest of his address.

In a letter which he wrote THE INLAND PRINTER, Mr. Fullerton gives credit for the origination of the novel brand of typography as applied to ads, as manifested in the two specimens reproduced herewith, to Oren Arbojast, Chicago advertising man.—The Editor.

been imperiled . . . he might even be reduced to becoming a printer again!

Now, where did that idea about color get started? Why must copy blocks be uniform in color. What's the matter with rivers and widows?

If it's true that type blocks must be a nice smooth gray . . . then why not go to a photoengraver . . . why not get a square-cut halftone and run it instead of copy? Why not?

Oh—the copy tells the story—oh, yes, the copy does the selling—sure enough.

But I say to you that the fetish of setting copy in beautiful monotonous of gray—the fetish of changing copy to cut out widows—the fetish of worshiping the type rather than what it says . . . makes the copy *almost as readable* and interesting and inviting as the same size halftone would.

The kid who makes layouts for the high-school magazine knows that it's "bad layout" to give two elements equal size. Even my wife, the dear, knows that the visual center of a page is not its physical center. Any artist knows that a piece of commercial art gets best attention when it has some irregu-

larity. The most appealing layouts are those that are not symmetrical—that have balance but not rigidity. They know these theories and practice them but they won't allow type to do the same.

Copy, to the artist, is that onerous necessity in any ad which detracts from his illustration. To the layout man, copy is a squarish mass that has to be squeezed in somewhere on the page. To the typographer, copy is so many picas and lines of metal.

Boys and Girls, I slave over copy. Anyone who writes it knows it has to be slaved over . . . I write and scratch out and rub my chin and stir up my dandruff writing readable copy . . . and by golly I *want it read*. I want people to *want* to read it. I want it to *invite* reading. I want it to look light and lithe and entertaining . . . and when I say these things your reaction may be to shrug your shoulders, and say, "Oh, well, what can you expect, he's only a customer." Yet even the poor customer knows that there's only one reason for type:

Type is the *medium* through which ideas are transferred from one mind to another.

And please note that I say type is the *medium* . . . it is *only* the medium . . . nothing more. Just as my voice is the medium when I am trying to convey my ideas orally.

If I were to use my voice in a dull, monotonous sing-song, pouring out word after word—with no regard for the meaning of what I was saying—listeners wouldn't be interested—their minds would wander or close up tight, and whatever ideas I was trying to transfer to them would be completely shut out.

But . . . if I *emphasize* words and phrases . . . if I pause . . . to let a sentence sink in . . . if I speak faster at some points than at others . . . if I talk as though I were interested in what I am saying . . . if I can make my words sound excited and eager and alive . . . then I can open minds and make *them* excited and eager and expectant and interested.

To me, a block of type set in that flat gray tone that typographers like so well is exactly like a dull, monotonous voice.

But type should *talk* . . . it has work to do . . . that *can't* be done unless a *reader reads*. And readers read only what *looks* interesting.

When you read a book, you come to a page solid and gray with type . . . and you think, "Good night, *must* I wade through this to get to the story?" And on that page you skip lines and sentences to speed on to where something is going on. BUT—suppose you come to a page of dialog all spotty with short sentences—decorated with quote marks and screamers and queries—a page to give a typographer the shakes—why you sail right through it—read

Friends—they were pretty, just as pretty as a blank sheet of fine colored paper . . . and just about as full of conversation.

He was floored when I said I didn't like them . . . that he'd missed the boat. And so I told him again what we were supposed to be trying to do. "Just follow the copy—exactly" I told him. Next day he came back with new proofs. They were better. In each place where I had used a series of periods to de-

that type and type designing and typesetting have a lore and history that *should* be revered. I know that in this business or in any business which is mostly art . . . there are craftsmen who are honored only in proportion to their *abilities* . . . and I am not advocating a relaxation of our regard for excellent craftsmanship . . .

I do advocate . . . and *strongly* . . . a relaxation of the self-made rules and fetishes which—today—

You COULD just let him think it's HIS idea

You wouldn't *have* to let him know that *you* thought of it *first* . . . you could devise some quiet, *artless* little scheme . . . to start him *thinking* . . . about *you* and *us* . . . and a famous Sunday Dinner . . . which *we* would fix of clean fresh *garden* things and fine fork-tender meats and salads with some special *secret* dressing . . . and *almost* heavenly desserts . . . and afterward . . . when the *coffee* comes . . . you could *agree* with him . . . that *he* was *pretty* smart . . . to think of *you* and *us* . . .

. . . and a famous Sunday Dinner.

HENRICI'S

CHICAGO'S MOST FAMOUS RESTAURANT
on Randolph between Clark and Dearborn

The way WE look at it ...ALL Spareribs should be like this

They should be *meaty* . . . not *too* spare, you understand . . . and they should *braise* in a hot oven until the top is dark black-brown and crusty . . . with the bits of fat at each rib-end *charred* crisp.

The sauerkraut (*always* . . . with *pork* spareribs) *must* be *old* . . . the kind that's *aged* in a great stone jar in a cool dark *forgotten* corner . . .

That's how *we* feel about spareribs 'n' sauerkraut . . . and we're serving 'em that way . . . TODAY.

HENRICI'S

CHICAGO'S MOST FAMOUS RESTAURANT
on Randolph between Clark and Dearborn

A typographical horror? Perhaps, but it pulled people in to dinner Another example of Mr. Fullerton's unusual but effective advertising

every word—get the meat out of it quickly . . . because that broken up page *looks* interesting . . . it *invites* reading . . . you're glad to read it.

That very attitude of my own toward two different pages of a book started me to thinking that *maybe* the same thing *should* be applied to ads.

So I wrote some—short sentences—cockeyed punctuation—italics—large caps. We set a couple—just tried them on for size, so to speak. BUT when I got them back from the typographers I wondered who had written them—they certainly were not the ones *I'd* done—I read them—and sure enough, the copy was mine. But my screwy punctuation had gotten the *grammar* treatment—my great big stalwart caps had shrunk into those weak, spindly, ill-fed, puny little atrocities known as small caps—my beautiful blotches of white had all been neatly spaced with type. The ads were gray! The typographer smiled proudly. "Boy, that was a helluva job," he said, "but we did it. Aren't they pretty?"

note a pause or a transition or something else, he had carefully placed three dots—*never more—never less*—just three. In one place I remember there should have been *eleven*. (Don't ask me why *eleven* . . . it just seemed right to have them there.)

"But if I put eleven there we'll have a bad widow here—but look—with just three you get a clean break at the paragraph."

We've tried many times since then and each time we get a little nearer to my goal and each time my typographer is more convinced than ever that I'm nuts. I think he's actually ashamed of those ads. Sometimes I get as many as four or five periods in a row—and I'm even allowed, at rare intervals, to start a paragraph with three dots and a lower case letter. Of course, I probably will *never* get my *large caps* back, but until the rules are amended I suppose I must be content with my small victories, when and as I win them.

Please believe that I am not trying to be flippant. I know very well

seem to bind typography . . . to keep it from realizing its true place in the world of graphic arts and advertising. Relax the rules and let typography do a better job of creating preferences and prejudices and opinions in readers' minds.

I do advocate an attitude of open-mindedness on the part of the men who work with type . . . I recommend that they develop in themselves an appreciation of the words and sentences that their type spells out . . . rather than an appreciation merely of the type forms alone.

Let typographers remember that it *isn't enough* that a type face be *readable* . . . type and its composition must *invite* reading . . . must take readers by the hand and welcome them. Copy must *look* so vital and alive and interesting that people won't *want* to pass it by.

When typography arrives at that point . . . when it is unhampered by self-made rules and regulations—then copy writers will no longer have toiled in vain . . . because then they'll *know* . . . WHO'S GONNA READ IT!

Ingenuity Far From a Lost Art Among Printers

● AN INSPIRING tale of the ingenuity of American printers from one end of the country to the other was unfolded before members of the North Side Printers' Guild of Chicago last month by Roy J. Kirby, one-time printer and now Chicago manager of American Type Founders.

Numerous case histories were cited by Kirby, of printers who used their wits when the going became rocky, and branched out into specialties, making their *ideas* produce dividends.

He told, for example, of a small-town printer who found prosperity by making a specialty of salesbooks. Another built up a considerable business in printing imitation photographs, which, when varnished, closely resemble the actual glossy prints. Thousands of these are used continuously by radio chains, movie studios, and similar enterprises.

Another printer, Kirby declared, worked up a profitable specialty in printing estimate forms, for use by architects, engineers, and by other firms which do a large business in estimating. Inspiration for this idea occurred when the printer observed that estimates were generally presented in a hard-to-understand, haphazard fashion, and without uniformity. Estimates submitted on the regulation forms which the printer worked out overcome these drawbacks, and in addition bear a dignified appearance which tends to create confidence.

How an Iowa printer, who owed the bulk of his printing business to a manufacturer of wheel alignment machinery, salvaged his own and his client's business when priorities stepped in and halted manufacture of the machines, was cited by the speaker.

This printer, Kirby said, devised a series of dealer aids in the form of reminders to have auto wheels aligned, which were supplied to present owners of the equipment, gasoline stations, garages, *et cetera*, for relay mailing to drivers. These circulars stressed the importance which the tire shortage has given to proper wheel alignment, and will serve to keep the equipment manu-

facturer's name and product alive in the memories of his customers.

Another highly unusual specialty, but one which pays considerable dividends to its originator, is the printing of catalogs for glass eye manufacturers.

An eastern printer conceived the idea of mailing out catalogs piecemeal, with a single section mailed periodically to customers, for filing, with a notification that a binder for the file would be mailed on request. The experience of his own company, Kirby stated, proved the soundness

of this plan. Catalogs frequently are lost or thrown away, but for some psychological reason, the individual sections were accorded respect by the recipients, and carefully filed.

Kirby stressed the growing role that direct mail must play in the face of the increasing tire shortage, citing the case of a well known manufacturer of candies who was forced to reduce his sales force from ninety to thirty men.

Approximately 80 per cent of his previous sugar supply was available, which meant that his output would be 80 per cent of normal, yet his sales force was slashed two-thirds. To compensate for the loss of men on the road, the manufacturer is depending upon direct mail and printed selling of various sorts.

BRITISH PRINTERS GIVE WAR HINTS

● Will American printers be affected by war conditions in a similar way to British printers?

And if so, just how will they make good the losses of ordinary business, and so help keep their machinery running?

Total war conditions mean a complete upheaval of normal life, and many necessary restrictions.

Totalitarian war means an entire nation against another entire nation, so any war on those lines affects every single individual directly or indirectly in the warring states.

Restrictions and controls of both individuals and commodities begin slowly and will eventually embrace every waking activity.

The effect upon printing is drastic, for it means eventually a complete cutting down of many large orders for printing of all kinds.

The printer is then faced with the job of looking around to see what work he can get to earn bread and butter. Fortunately there are opportunities on a more or less limited scale which the printer can exploit successfully.

Let us then consider some of the special war-time uses of printing which have provided work for British printers, and which may, as time goes on, help along American printers also.

Take rationing for example. One by one all goods are being rationed. With shortage of workers plus shortage of raw materials, only lim-

ited quantities of goods are available for the general public.

Rationing in Britain includes all kinds of foodstuffs and many kinds of clothing. Labor and raw materials have been transferred to the war effort.

An interesting example of how war-time printing can be used even with rationed goods is that of the case of one of the largest and the best known high-grade British shoemakers.

Owing to the paper shortage, this firm, instead of sending out its usual elaborate catalog as in normal times, simply mailed to its customers a 2- by 4-inch mailing card, of which this is the text:

"Now that shoes are rationed you may like to know what provision we have made for our customers. We still maintain our unique fitting service based on the famous Plus Fitting Shoes—shoes which you *know* will give you long service and keep their shape and smartness.

"All shoes 'cost' the same number of coupons—so clearly it will pay you to buy Plus Fitting Shoes—there is extra 'coupon value' in every pair."

In connection with the rationed goods, books of coupons are provided for each householder, and a certain number of coupons have to be surrendered or canceled for each article bought. Many millions of pieces of printing are so used, thus providing more war-time work for British printers.

Another example of abbreviated war-time printing is that of a small 3- by 2-inch card, one side containing a calendar. Alongside the calendar are these war-time messages: "It all depends on me"; "Individual responsibility is the cornerstone of Democracy"; "With the compliments of the Brewers Society," *et cetera*.

On the reverse side, are these excellent patriotic messages:

It All Depends on Me

to: Work as never before.
Lend for all I'm worth.
Dig for Victory.
Manage cheerfully with my rations.
Avoid all waste.
Knit for the Forces.
Give my best to voluntary war work.

In Germany . . . it all depends on Hitler.

Here we can all accept the challenge and say . . .

It All Depends on Me

American printers could use exactly the same idea and quote striking words or statements from national leaders' patriotic speeches.

These little cards could then be printed in quantities, and sold to large advertisers for envelope stuffers or package enclosures.

They could be called: "Little Printed Helps to Win the War."

★ ★

Our Frontispiece

The frontispiece which appears in this issue of *THE INLAND PRINTER* is reproduced for a dual purpose; to urge our readers to heed its message and purchase Savings Bonds and Stamps, and to demonstrate how we would design the patriotic appeal.

Emphasis is given the important aspect of the poster by printing the words "Buy Savings Bonds, Stamps," in red, as well as the symbol of victory, the letter "V." The remainder of the copy, and the figure of the Minute Man, are in blue, against a background of white stock. Border bands are red, white, and blue.

Canada Pioneers in Price Control as War Measure

● AMERICAN INDUSTRY, including the graphic arts, grown suddenly price conscious with imposition of ceilings upon virtually all commodities, need only look to the north where our neighbor, Canada, has pioneered in price control, to gain a clear picture of what may be expected to result in this country.

On December 1, of last year, Prime Minister W. L. Mackenzie-King of Canada announced the most revolutionary price control measure ever taken by a free people, anywhere, at any time. It froze the prices of all commodities and of essential services at the levels which prevailed during the four-week period from September 11 to October 15—excluding only prices of war goods and goods for export.

For the graphic arts, this meant that ominous and threatening price spirals in the several departments of the printing and allied industries came to an abrupt end. A gradual upward swing in printing prices was stopped in its tracks, as well as the commodities entering into the printed job—paper, inks, engravings, and other supplies.

As in the case of the ceiling order in the United States, certain products and services were excluded, advertising being among them. While there was no ceiling imposed upon advertising in Canada, certain limitations were placed on expenditures; an advertiser being barred from spending more for advertising than he spent on the average during the four-year period from 1936 to 1939, inclusive. A 10 per cent additional leeway was permitted, however, when advertising was used in support of a Victory Loan Campaign; this 10 per cent being allowed as a credit applied on excess profit tax.

A fundamental principle of the Canadian control plan was that prices could not be pegged unless wages were given a like treatment. Wages, consequently, were "stabilized" in many industries at the 1926-1940 peak, with an ingenious pace-keeping mechanism inaugurated to permit wages to rise twenty-five cents a week for each 1

per cent rise in the official Government cost-of-living index.

It is noteworthy that the upward trend of this index, prior to the control measures, was halted by their introduction, and has now receded appreciably.

Canada's Government administrative set-up as regards the graphic arts industries is similar to our own War Production Board's Printing and Publishing, and allied branches, Pulp and Paper, *et cetera*. Function of the Canadian administrative structure closely parallels our own.

Canada's recently enacted Selective Service Act classes printing, publishing, and engraving among the restricted industries. Newspapers are deemed a special service, but may be subject to personnel restrictions if occasion demands.

Increases in the prices of printing inks and papers had not begun to actually spiral, but had risen an estimated 10 to 12 per cent prior to the ceiling order. Paper mills were working at full capacity and were still behind in deliveries, hence were prosperous, as were inkmakers. These latter felt impelled to boost prices to keep pace with the rapidly rising cost of materials, imported to a large extent from the United States, where no price control then existed.

Well before the price and wage ceiling was inaugurated, wages and salaries in the printing industries were being raised to meet the increase in the cost of living. These increases were voluntary.

Where the price ceiling is operative in printing, the printer must not charge more, nor the buyer pay more, than the price charged during the base period.

On the whole, price control plays a comparatively minor role in the printing industry since printing partakes more of the character of a service than a commodity. On many printing jobs it is not feasible to apply a price ceiling; on others, such as repeat work which costs no more to produce than during the base period, ceilings are imposed. Prices of materials entering into the jobs are, of course, frozen.

IP

BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

● **VICTORY-SIZE BOOKS** are J. J. Little & Ives Company's reply to the specter of paper curtailment. Victory-size Books utilize a point smaller type, and a considerably smaller paper area. Page size in the new book is 4 by 6 inches, and the type page, 18 by 30 picas, compared to the regular page size of 5½ by 8 inches, and type mass of 20 by 35 picas. Readability is not sacrificed, and virtually the same wordage is possible.

In its announcement, the company states that Victory-size Books more than "just scrape the surface of the material shortage by *only* saving paper," and point out that a drastic saving in all the materials that go into the making of a book results.

To quote further from the company's announcement:

"Here is a practical book idea. It does all that could possibly be asked for in the way of conserving materials, at the same time giving the reader a book that loses nothing in attractiveness of design or ease of readability.

"The time for drastic conservation of book material is at hand. The book publishers of America must meet and solve this problem themselves, or be forced to follow some plan laid down by Washington."

● **LUNALITE**, a secret ink which stores up light during the day and "gives out" with it at night, was demonstrated recently in New York City.

Discovered by an English sign painter after long experimentation, the ink has proved valuable for arm and helmet insignia of air-raid wardens, and for guide posts during blackouts, as its subtle glow is not visible from the sky.

In the New York City demonstration, lettering and artwork on the posters which were exhibited shone clearly in the dark room, though the background and framework were invisible.

● **WHAT IS THE oldest daily newspaper in the United States?** We'd hate to hazard a guess, but certainly a strong contender for the title is the Alexandria, Virginia, *Alexandria Gazette*, which recently celebrated its 158th birthday.

Hanging upon the office wall of C. C. Carlin, Jr., president of the publishing company, is a photostat of the first issue of the paper, then known as the *Virginia Journal & Alexandria Advertiser*, dated February 5, 1784. A companion piece is a photostatic copy of the first daily edition of the paper, called the *Alexandria Times & Advertiser*, dated April 14, 1797.

● **TO WILL A. WELLS**, editor of The Webster (South Dakota) *Journal*, writing headlines was old stuff, but to Will, simply having them "fit" and making sense wasn't enough. Apparently acting on the assumption that readers were entitled to a good time (as well as to be informed) Will decided to make his headlines rhyme. So he applied for a poetic license from the proper county and state authority, on the ground that he was acting in the interests of the literary majority.

So headings on Editor Wells' paper soon revealed the blithesome touch of the Muse, though the Associated Press

SWEET SPRINGTIME

IN THE WEE DIM LIGHT—WHEN
HEARTS ARE GAY AND EYES
ARE BRIGHT

An Auto Horn That Wouldn't Stop—
Brought Swiftly To The Spot,
A Cop

A sample of the rhyming headlines which grace the front page of this South Dakota newspaper

continued to take credit for the news. Headlines, he found, lent themselves admirably to the process of poetical sculpture; admirable, too, was the theory of combining the day's tidings with culture.

Will discovered that the happy practice of setting his headlines in verse, not only made good news better, but it also made bad news worse. Gossip, which as any editor can tell you is a tough subject to handle, when garbed in iambic emerges as a bit of scintillating scandal.

In consequence of Will's capitulation to the Muse's calling, readers were dished up with headlines such as the following:

THIS LETTER

Is Written for You—Every Word in it
is True

Buy a Share in America, Do—Bonds
Are a Good Investment Too

Or:

Save Home and Land for Uncle Sam—
So that Peace Will Always Stand

And whatever Websterians might think of Editor Wells personally, they all admit that he's got what it takes "verseonally."

● **THE TOTAL** circulation of all English-language daily newspapers in the United States in 1941 averaged 42,385,807, an increase of 1,612,870 over the previous year, according to the seventy-fourth edition of N. W. Ayer & Son's Directory of Newspapers and Periodicals.

This substantial gain in circulation, the directory shows, was made in spite of the fact that the number of dailies published in 1941 declined to 1,974, or twenty-four less than the number published in 1940.

The bulk of the circulation gain, according to the directory, was accounted for by afternoon papers, of which 1,548 were published, with a combined daily circulation of 25,880,325, a gain of 1,374,774 over the previous year. The morning papers, of which 419 were published, had a combined daily circulation of 15,562,327, or a gain of 194,203 over the previous year. The directory classifies seven papers as "all day" papers, giving them a combined circulation of 943,155, a gain of 43,893 over the previous year.

Also published in 1941, the directory shows, were 549 Sunday editions of daily papers, with a combined Sunday circulation of 33,199,248, a gain of 948,573 over the previous year.

Including weeklies, semi-weeklies, tri-weeklies, and foreign language dailies (not included in the circulation totals), the total number of newspapers of all kinds published in 1941 was 13,204, representing a decrease of 177 from the previous year. This decrease was caused by the loss of 114 weeklies, twenty-four English-language dailies, twelve foreign-language dailies, two semi-weeklies, two tri-weeklies, and twenty-three miscellaneous. The English-language daily loss was made up by a decrease of eleven in the afternoon field, eight in the morning field, and five in the "all day" classification.

There were 107 foreign-language dailies published in 1941, as compared with 119 in 1940.

In contrast with the experience of the newspapers, the directory shows a gain in the number of periodicals published in 1941, with a total of 6,709 listed, a gain of 241 over the previous year.

The addition of new periodicals, more than offsetting the loss in the number of newspapers, brings the combined total of newspapers and periodicals published in the United States in 1941 to 19,913, which is a gain of sixty-four over the previous year. The directory does not give circulation totals for any but the dailies, so that no grand total circulation figure is available.

The Month's News

Brief mention of men and events associated with the printing and allied industries is published here. Items should reach us by twentieth of preceding month

Exhibit War Supplies

Fourteen manufacturing companies normally engaged in providing machines and other supplies to the graphic arts gave a visible demonstration to newspaper publishers and others at the Hotel Waldorf-Astoria, New York City, April 21, of how completely their facilities have been converted to war production. Artillery and fire-control apparatus was demonstrated by Army men. Confidential moving pictures designed for army purposes portrayed how use was made in the field of fifty-five kinds of war material now being made in the fourteen plants formerly devoted to the graphic arts.

Major General Levin H. Campbell gave an "off the record" address about the functions of the ordnance department and paid tribute to the war work being done by the printing machinery manufacturers. He referred to the precision required for gun-fire devices which call for accuracy down to a ten-thousandth part of an inch.

A souvenir book, titled "An Evening With Ordnance," presented to each person in attendance, described in general terms the bigness of the task of the ordnance department in procuring necessary war supplies during the present emergency.

Suppliers that participated in the demonstration included American Type Founders, Dexter Folder Company, Duplex Printing Press Company, Goss Printing Press Company, Harris-Seybold-Potter Company, R. Hoe & Company, the Lanston Monotype Machine Company, the Ludlow Typograph Company, Mergenthaler Linotype Company, Miehle Printing Press and Manufacturing Company, Mohr Lino-Saw Company, Walter Scott & Company, Wood Newspaper Machinery Company, and Vandercook and Sons. The souvenir book was printed by the Mergenthaler Linotype Company.

Boosts Letterpress

Ten designs of poster stamps are being produced by the American Photo-Engravers Association to continue to promote the letterpress process of printing, each stamp to carry the message: "Print It Letterpress." The stamps, to be put up in pads of 500 each, will be furnished on a coöperative cost plan to the photoengravers and others interested.

"More Business," the promotional magazine designed to show the superiority of the letterpress process over other processes, of which about 30,000

copies were distributed monthly for the past seven years, has been discontinued by the association. The total cost to photoengravers of this venture approximated \$500,000, according to a statement issued by Louis Flader, commissioner of the association.

Joseph D. Reed Retires

Retirement of Joseph D. Reed, Jr., as manager of its Cleveland office, was announced last month by the Champion Paper and Fibre Company. Mr. Reed, who was with the company thirty-six years, will be replaced by C. F. Chaplin, who has been connected with the company's offices in Chicago and Hamilton, Ohio.

Hold Carnegie Reunion

The annual Alumni Reunion of the Department of Printing of the Carnegie Institute of Technology was held in Pittsburgh, April 17 and 18, the approximately 150 persons in attendance hearing and participating in discussions relating to problems which confront the graphic arts.

Opening technical discussion was devoted to management control accounting and production standards procedures, led by H. Brooks Ely, who has been aiding the U.T.A. in developing a system of control accounting.

Mr. Ely stated that most accounting systems fail to provide a basis for profit control, as they show only past history. Management control accounting, he declared, is developed on the assumption that it is equally as important to know "where we are going, as where we have been."

Second discussion dealt with "The Future of the Medium and Large Printers," and was led by Thomas P. Butler, vice-president and treasurer of the Pittsburgh printing firm of Herbeck & Held.

Printing in the United States, Mr. Butler declared, succeeded in keeping pace with general industry until the turn of the century, when other businesses learned the lesson of specialization and standardization. Most printers, however, failed to participate in that phase of expansion, he said, with the result that today many plants are equipped and operated precisely as they were ten, twenty, or thirty years ago.

Mr. Butler said that, in his opinion, the outstanding deficiency in the education of printers appears to be in business practice. Most printers, he said, have never learned the lesson that success is not dependent upon large profits, but is safely built on moderate continuous profits.

"Modern business practice and modern accounting methods are synonymous," he said. "Where you find the one you find the other."

Round-table discussion on "Meeting Changing Conditions in the Graphic Arts in a War Economy" was participated in by many of the visiting alumni. While it was generally agreed that difficult days lie ahead for the printing industry, it was likewise emphasized that the extremely depressed point of view, found among certain representatives of the graphic arts industries, is not justified.

The fundamental problem now, it was agreed, is the determination of

★ ★ PUSH ★ ★

U. S. O.

FUND CAMPAIGN

 A nation-wide advertising campaign expected to raise \$32,000,000 will be launched soon by the United Service Organization War Fund Campaign committee.

The advertising will assume many forms, newspapers, magazines, billboards, car cards, window posters, windshield stickers for automobiles, as well as others.

The campaign will be local in its aspect, each community in the United States operating more or less independently. In many communities the campaign will get underway May 11; in others, the fund-raising will be handled in conjunction with the local community chest drive. But no section of the country will be neglected.

Largest single item for which the funds are being sought is \$15,466,046 with which to operate 450 clubhouses and more than 250 smaller service units for the recreation of our vastly expanded armed forces.

THE INLAND PRINTER has been asked to join with other publications in the business field to help publicize this worthy cause. It does so gladly.

needs for printing under conditions now existing and likely to develop in the near future. Many reported that form printing and straight black-and-white work was on the increase, with the greatest volume reduction occurring in color-press work.

The printing industry's great weakness of inability to properly price its product came in for spirited discussion, with the consensus that pricing differences, sometimes as great as 400 per cent, were attributable to the following: (1) that many printers did not know what it actually costs to produce a job, (2) there are distinct differences in the cost of production in different plants.

It was suggested at the meeting that progress in the printing industries can only come through a complete break with traditions, in so far as sales, management, and production methods are concerned. One observer indicated that he believed that managers in the printing industry during the past twenty years had been operating with extreme conservatism in the production and management sides of the business, at the same time selling their product on a highly speculative basis. This observer brought out the point that many printing firms may have conserved outmoded machinery, dead assets, while giving away live assets through unjustifiable selling practices.

Commenting on the observations, Mr. Butler said that while it is evident we are now in a sellers' market, many printers are still "sharpening pencils" on estimates as though printing was still operating on a buyers' market.

Ray B. Keller, of the Hammermill Paper Company, was elected president of the Alumni Association, succeeding Robert H. Caffee, of the William G. Johnston Company, Pittsburgh.

Paper Salvage Display

To encourage the salvage of waste paper and to emphasize its importance in the war effort, the American Writing Paper Corporation has prepared a window display which shows just how waste paper plays its part.

Against a background of patriotic colors, the display features containers for shells of various calibers, cartons for fuses, matches, spools, and other materials used in the conduct of war.

These, and many other items vital to war production, make use of waste paper and scrap, which are of growing importance because of the increased Government demand for wood pulp. The sign in the display tells the public, "Paper is at war. Save every scrap."

U. S. Needs Lithographers

Lithographers skilled in producing maps needed by the United States army, navy, and merchant marine are invited to apply to the United States Civil Service Commission for positions paying from \$1440 to \$2000 a year. In a letter to the editor of *THE INLAND PRINTER* requesting cooperation in publicizing the need, the Commission stated that because of the demand for qualified eligibles, applications will be received by the Commission.

New York Times Gets Award

The daily *New York Times* has been awarded the F. Wayland Ayer Cup, highest recognition, in the Twelfth Annual Exhibition of Newspaper Typography, conducted by N. W. Ayer & Son.

The paper, a four-time winner, was selected from 1326 entries. The award was made on the basis of excellence in typography, makeup, and presswork.

In addition to the Ayer Cup award, honorable mentions were awarded to papers in the four following circulation and format groups:

(Virginia) *Gazette*; third honorable mention, *Public Opinion*, Chambersburg, Pennsylvania.

Tabloids, regardless of circulation: *PM*, New York City.

Judges for the exhibition were Dr. M. F. Agha, art director of Conde-Nast publications; Ernest K. Lindley, chief of the Washington Bureau of *Newsweek*, and Lewis W. Trayser, vice-president of the Curtis Publishing Company.

The judges commented on the fact that the average newspaper has improved its typography and general ap-

DUTCH Fight Like Hell In Java

(U. S. Fliers Help, Attack 70 Ships) Page 14

WE Kill Time Building Imaginary Ships in N. Y. Pages 2-3

INCLUDING THE ONLY DAILY PICTURE MAGAZINE IN THE WORLD

PM TELLS YOU MORE NEWS IN LESS TIME

Winner in the tabloids class of the Annual Exhibition of Newspaper Typography, was *PM* the prize-winning edition shown above. Top honors were won by the daily *New York Times*.

Standard-size papers of more than 50,000 circulation: first honorable mention, *New York Herald-Tribune*; second honorable mention, *The Christian Science Monitor*; third honorable mention, *The Evening Sun*, Baltimore, Maryland.

Standard-size papers of from 10,000 to 50,000 circulation: first honorable mention, *The News*, Lynchburg, Virginia; second honorable mention, the *Billings (Montana) Gazette*; third honorable mention, *Rutland (Vermont) Daily Herald*.

Standard-size papers of less than 10,000 circulation: first honorable mention, the *Troy (New York) Record*; second honorable mention, the *Alexandria*

pearance during the past year, with excellence of makeup especially notable in view of the fact that quick-breaking war news often requires last-minute changes. The improvement in typography and layout was most pronounced among newspapers of less than 10,000 circulation. Imprint of the war was obvious in the increased use of six- and eight-column headlines by a large majority of the entries, including many newspapers which had previously followed a far more conservative policy.

In reviewing the exhibition, H. A. Batten, president of N. W. Ayer & Son, said:

"A study of the entries in the exhibition shows that American newspapers

are successfully meeting the greatest challenge in their history: that of doing a large share of the job of maintaining public morale in this war emergency. Newspapers are being read with far greater interest than ever before. The demand for news is tremendous. The supply is also tremendous.

"One of the Four Freedoms—Freedom of the Press—is being ably maintained by American newspapers. In their day-to-day work, in their accurate reporting, constructive criticism, and insistence on all-out efforts, they are ably carrying on the traditions of those early printers, like Franklin, who laid the basis for the greatness of American journalism."

G.P.O. Names Buying Aid

Eustis E. Morsberger, of the Government Printing Office, has been appointed Consultant on Commercial Purchases, a new post created by Public Printer A. E. Giegengack, for the purpose of expediting and facilitating outside printing purchases by G.P.O.

The war-time printing needs have swamped the Government office, Giegengack explained, necessitating the purchase of a large volume of printing from outside firms.

Attempts by printers to share in this overflow of Government work now threaten to "smother" the G.P.O. with offers of aid, the Public Printer explained, and the need for a central clearing point to handle the rush of proffered business became apparent.

Giegengack emphasized that it is not necessary for printers to come to Washington or establish personal contacts there to secure an opportunity to bid, pointing out that a large part of the Government's purchased printing is done by firms whose representatives have not visited the Capital.

The order, which became effective April 1, was issued, Giegengack stated, for two specific reasons, 1, to relieve already overburdened officials of time-consuming work that can be performed in the new office, and, 2, to make certain that all persons who seek information regarding printing contracts will be dealt with courteously and expeditiously, and receive authentic information as to policies and procedures currently being followed.

G.P.O. Seeks Workers

G.P.O. openings for bindery operatives and monotype printers now exist, according to an announcement by the Civil Service Commission, through which the positions will be filled. Appointments will extend for the duration of the war, and for no longer than six months thereafter, according to the announcement. Bindery operatives must have had two years of experience, and will be paid 66 cents an hour. Monotype keyboard operators must be able to set 4,100 ems an hour on straight and tabular matter, and will receive \$1.26 an hour.

Applications must be filed with the Civil Service Commission at Washington not later than June 9, the announcement stated.

Ratify New Contract

By a three-to-one vote, members of New York Typographical Union No. 6 last month ratified a new two-year contract, providing for a weekly wage in-

JOHN E. ALLEN IN COMBAT SERVICE AS NAVY OFFICER



● John E. Allen, for the past five years eastern advertising representative for THE INLAND PRINTER, whose headquarters were in New York City, resigned April 15 to join the nation's armed forces, as a lieutenant in the U. S. Navy.

"Jack" was no stranger to a seafaring life, having been active in Atlantic seaboard yachting circles, and had gained considerable recognition in New York to Bermuda and other salt water yacht races. He possesses a thorough knowledge of sailing craft.

Lieutenant Allen's former associates on THE INLAND PRINTER wish him Godspeed and "good hunting" in his naval role.

crease of \$3 for printers on New York City newspapers. The contract, which runs until March 31, 1944, provides a scale of \$62, \$64.50, and \$67 respectively, for day, night, and "lobster" shifts. Virtually no change in working conditions is involved.

To Hold Book Auction

Books from the libraries of the late Louis M. Augustine, former International Secretary of Printing House

Craftsmen, and the late Stephen H. Horgan, inventor of the halftone, will be sold at auction May 16 at the Downtown Athletic Club in New York City, during the Second District Conference of the International Association of Printing House Craftsmen.

Proceeds of the auction will be turned over to the widows of Horgan and Augustine. A sixteen-page catalog is now being prepared descriptive of the books which will be offered.

Frederic W. Goudy is preparing a bookplate that will be placed in all books sold at the auction. Books of the Horgan library will, in addition, contain Mr. Horgan's private plate.

To Mark 100th Birthday

The Ketterlinus Lithographic Manufacturing Company of Philadelphia will celebrate its one-hundredth anniversary this year. The company may properly take pride in the event, as it is no common thing for a business firm to last a century. Dun & Bradstreet estimate that only about eight out of one thousand concerns have managed to last fifty years, and when it comes to a hundred, the percentage is impossible to establish with accuracy.

Having gone through four wars (aside from the present one), nine major depressions, and several art revolutions, the company today is looking forward to new advances in the industry when normal conditions are resumed.

The business was started in 1842 by Eugene Ketterlinus in a modest building at Fourth and Arch Streets, Philadelphia, and was carried on by his son, J. Louis Ketterlinus, and Walter Clothier, successive presidents during the period from 1876 to 1933. Since 1933 Harrison K. Caner, Jr., has been at the helm. The original small building has been replaced by a modern eight-story plant, operated throughout with the most modern and efficient equipment. It still occupies the original location and the original Ketterlinus interests are still represented in the company.

The Ketterlinus company has been credited with many pioneering steps in the industry.—J. Louis Ketterlinus having been one of the first, if not the first, to make satisfactory use of the offset process for reproducing multi-color work in register.

Originally started as a commercial lithographic house, making business letterheads, labels, bonds, fine art calendars, *et cetera*, the company later entered the broad field of color advertising, including window and counter displays, booklets, and many forms of promotional direct mail. The original interest in calendars was expanded until Ketterlinus calendars have achieved a national reputation and are widely known abroad. During World War I the company was outstanding in the creation and production of war posters.

It has won many prizes over the years in the lithographic field. One of the most gratifying of these was the recent award of first prize at the Philadelphia Art Museum in the Art Directors' exhibition for 1942 for excellence of design in window displays for advertisers.

New "Victory" Letter

Fred Baumgartner, a Kansas City, Missouri, printer, has applied for patents on a combination letterhead and envelope which makes use of but a single sheet of paper for both purposes.

The envelope is formed by folding the letterhead three times; once across, and then bringing the two corners together to form a V-shaped fold which is secured by a strip of paper pasted across the top, with its sides cut to conform to the angles.

Summer Printing Courses

The Department of Printing at Carnegie Institute of Technology will offer a wide variety of summer courses in printing for a six-weeks period from June 26 to August 8, it was announced last month.

Many workers will leave the graphic arts, but those who do remain will be called upon to produce more effectively, and further training, the announcement pointed out, will help in making necessary adjustments. More people

"Printing Carries On"

Under the title, "Printing Carries on," the Employing Printers of Denver, Colorado, have distributed an attractive mailing piece pointing out the manifold ways in which printing can be of service to their customers.

The mailing piece, in the shape of a folder, 6 by 9 inches, is attractively printed in two colors, red and blue, on enameled white stock. Decorations are of a patriotic nature, stars, and the Minute Man defense bond and stamp poster.

Among the ways listed in which printing can help the businessman to carry on successfully are the disseminating of important information, the engendering of good will, the outlining of new company policies, and the substitution of printing for salesmen, forced from the road by the tire shortage.

The folder is mailed in an envelope of like size, which bears the same patriotic ornamentation, also triple bands of red, blue, and white (stock).

Sensenbrenner Resigns

F. J. Sensenbrenner, of Neenah, Wisconsin, resigned last month as president of the Kimberly-Clark Paper Company, and was elected chairman of the board. He is seventy-seven years of age. Named to succeed Mr. Sensenbrenner as head of Kimberly-Clark was C. G. Parker, formerly vice-president of the company. Mr. Parker was general counsel for the American Paper and Pulp Association before he became associated with Kimberly-Clark in 1937. The retiring president joined the company in 1889 as a bookkeeper.

Booklet Tells of Paper

To spike the harmful rumors which have magnified the paper shortage situation out of all proportions, the Atlanta (Georgia) Master Printers Club has issued a twelve-page booklet, printed on enameled paper, each page devoted to a "rumor," and a reproduction of a letter from a paper manufacturing company contradicting it.

Letters are from leading papermakers throughout the country, and each deals with the specific rumor appearing directly above the reproduction.

The letters are unanimous in asserting that paper is plentiful, and that there is no need of advertisers retrenching because of a false but patriotic belief that the Government needs every scrap of paper it can lay hands on.

Title of the booklet is "Today's Paper," with the subhead, "Wherein we correct a false impression about the paper situation as it exists today," appearing on the front cover.

Secretary of the Atlanta group is a woman, Harriet Mae Judd.

Intensive Training Course

The Lithographic Technical Foundation announced last month that enrollments for its fifth intensive course in the fundamentals of lithography, to start June 29, will in all probability be completed by June 1. The course entails two months of intensified training.



A single sheet of paper serves a double purpose, envelope and letterhead, in this "Victory Letter"

The postman sees a triangular envelope, the apex of the triangle at the bottom. A $\frac{1}{4}$ -inch band of blue is printed the full length of the two sides, and a band of red, $\frac{1}{8}$ inch wide, appears just inside the blue, and extends approximately two-thirds the distance.

Ample space remains for the stamp, postmark, and addresses of the sender and recipient. Instructions as to folding are printed on the back of the letterhead. Baumgartner calls his invention, "Victory Stationery."

Launches New Paper

Newspaper readers of Paris, Kentucky, now have a new paper to read, the Paris Enterprise, a semi-weekly which the founders plan to convert into a daily in the near future. A. M. Forkner is managing editor, J. M. Alverson, Sr., is editor, J. M. Alverson, Jr., general manager, and S. A. Alverson is assistant manager.

trained to do more things will relieve many "bottle-necks" in graphic arts production. Courses offered will include plant and production management, estimating, printing production, photolithography, elementary and advanced layout and design, elementary and advanced typography, elementary and advanced presswork, linotype and intertype operation, linotype composition, and composing-machine mechanism.

Promote Hartley E. Jackson

Hartley E. Jackson, well known West Coast printer, and instructor in graphic arts teacher training at San Jose State College in California, has been promoted to acting head of the Division of Industrial Arts Education at the college, to fill the vacancy created by resignation of Dr. Heber L. Sotzin. Dr. Sotzin was named director of Industrial Arts Education for the Philadelphia school system, January 1.

Craftsmen Plan Convention

Enthusiasm is running high among the planners of the annual convention of the International Association of Printing House Craftsmen to be held in Grand Rapids, August 9 to 12 inclusive. L. V. Mulnix, Jr., is general chairman of the convention committee; Herman Verseput is in charge of the educational clinics; Leonard Verseput is entertainment chairman, and Jack Bierwaltes, of Kalamazoo, is publicity chairman.

Three clinics are to feature the educational program at the convention, which will be supplemented by a collection of commercial printing gathered from all parts of the country by the American Institute of Graphic Arts, which will be on display throughout the convention.

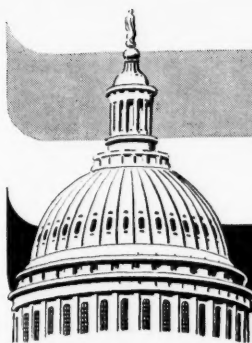
Thomas R. Jones, president of American Type Founders, will deliver a keynote address at one of the general sessions of the convention on "New Horizons for Printing." His wide experience in the industrial world, and his intimate knowledge of, and close relationships with, war production activities are counted upon by the convention leaders to add to the interest of his presentation of ideas to the audience.

A new kind of clinic is being introduced by the program builders, in what is announced under the title of "New Materials and Methods Under War Economy," to be presided over by Arthur W. Brooks, production manager of the American Colortype Company, and first vice-president of the Chicago Club of Printing House Craftsmen, who is well known in that city.

Production management and engineering is to be discussed at another clinic of which Peter J. Dennerlein, manufacturing director of Crowell-Collier Publishing Company, is a co-chairman. Mr. Dennerlein's experience, which might be drawn upon for data to be presented at this clinic, includes thirteen years as assistant general manager of the McCall Corporation, and some experience with *Collier's Weekly* in New York City, prior to his present connection.

Questions pertaining to type faces, layout, art, composing-room management, and other factors in the design of printing, will be discussed at the typographic clinic, which will be chairmanned by Howard N. King, typographic counselor of Intertype Corporation, assisted by Glenn Pagett, president of the Indianapolis Club and layout man for the Typographic Service Company.

Since a book is to be prepared and circulated at this clinic, containing all questions received prior to the convention, both Mr. King and Mr. Pagett are anxious for lay-out men, typographers, designers, agency men, and others interested in the subject, to submit questions immediately for inclusion in the book. They offer a copy of the book to each person sending in a question. The questions are to be mailed to Howard N. King at 7 South Keesey Street, York, Pennsylvania.



THE GRAPHIC

* ARTS IN *

WASHINGTON

Freeze Machinery Stocks

Millions of dollars in new and used machinery inventories held by manufacturers were frozen last month by a War Production Board order prohibiting all sales in excess of \$200, without specific approval of the W.P.B.

In brief, the order as it now stands means that no printing machinery involving over \$200 can be purchased or delivered except by application on Form PD-1A and after Governmental approval of such application.

This form should state clearly the purposes for which the machinery is to be used. While the matter has not yet been put to a test, it is probable that no applications will be approved that involve machinery purchases for the purpose of plant expansion.

Until the order is modified, if it is modified, no printer can now sell any of his privately owned machinery unless the purchaser is armed with an approved Form PD-1A.

Manufacturers are permitted under the order to supply parts, of less than \$1,000 in value, for repair of existing machinery which has broken down. Machinery lost through fire may be replaced, under the order, when proper application is made.

Lift Waste Restrictions

Manufacturers of paper, paperboard, and paper products, and who are consumers of waste paper, will be permitted to accumulate inventories of this essential material without restriction, under an order issued last month by the War Production Board.

The order specifically removes the inventory restrictions imposed on waste-paper-consuming mills by Priorities Regulation No. 1, and permits these mills to build up supplies without any prohibition.

Purpose of the order is to encourage mills to stock up with waste paper now, while Government-sponsored collection agencies are gathering supplies in ever increasing quantities, instead of delaying purchases until possible transportation or labor shortages may make it difficult to obtain supplies.

Paper mills consuming waste paper must continue to make weekly inventory reports to the W. P. B. on the form stipulated. From information thus received the Pulp and Paper Branch will determine to what extent the mills are availing themselves of the new opportunity to obtain waste paper.

W.P.B. Clarifies Ink Outlook

Confusion, which has beclouded the ink picture, is swept away by the War Production Board's Conservation Order M-53, issued late last month, restricting to 70 per cent of 1941 use the volume of certain raw materials.

An interpretive bulletin which accompanied the order points out that while the order imposes definite limitations on the use in inks of certain critical materials, it places no restriction upon the amount of ink manufactured or sold by printing ink makers.

The bulletin stresses the point that the critical materials comprise but a small part of the raw materials used in printing ink manufacture, and that replacements or alternatives are in most cases available.

An analysis of the order by the National Association of Printing Ink Makers, issued April 4, has this to say in part:

"This order (M-53) does not limit the amount of ink which can be manufactured by printing ink makers or sold by them to their customers. The order cuts by 30 per cent the use of certain critical raw materials needed for the war effort. These materials comprise only a small part of the volume of raw materials entering into the manufacture of printing ink.

"The items restricted by 30 per cent of 1941 use will limit the production of inks in which they are used, except to the extent that replacements and alternatives are available. A survey of the trend of production and consumption in our industry, recently made, indicates definitely that the volume of ink consumed for the balance of this year will decline considerably, due to conversion of industries to war production. Our findings presage that under the operation of this order, with the help of some replacements and alternatives, there will be sufficient ink supplies available to furnish the needs of the business still remaining.

"We shall endeavor herewith to explain the effect of the other provisions of the order.

"C-2 The elimination of oil soluble toner in any black or toner of any kind in news ink will have a material effect on news inks only where they have been toned. Only a limited number of blacks other than news ink contain oil soluble toner.

"C-3 The limitation in the use of alkali blue or any organic toners to a maximum of 8 per cent in any black ink

will have little effect on the quality of most of the blacks available. It will change the tone and finish of some which have contained more than 8 per cent, but not the density or general adaptability of the black for the purpose it has been put to in the past. Inorganic toners will be used to replace the organic toners where a reduction in the use of organics is necessary to comply with this order.

"The high-grade halftone and offset blacks may, therefore, contain the same amount of toner as in the past, but of a different nature, arriving at an equally satisfactory result but not leaving as much choice as to the particular tone or finish desired, which in the past was dependent upon the buyer's taste.

"C-4 The elimination of glycerol phthalate resins or phenolic resins for the production of gloss ink, non-scratch ink, or gloss overprint varnish will necessitate that these materials be replaced with alternates already available. Therefore, gloss ink, non-scratch ink, and gloss overprint varnish can still be supplied by the ink maker as in the past, with some slight variations, as a result of research carried on during the past year in anticipation of a shortage or even elimination of these materials.

"The ink manufacturers of this country are carrying on a vigorous program of research to replace, as rapidly as possible, critical raw materials with materials not necessary in the war effort. Respectful of that effort and mindfully in anticipation of the sacrifices to develop because of such war effort, regardless of any conservation proposed by the Government, ink makers shall continue their research unabated. You may depend upon their resourcefulness to supply satisfactory products, even though somewhat at variance with materials furnished in the past."

Freeze News-print at \$50

News-print, under the sweeping price ceiling order of April 28, is "frozen" at \$50 a ton for the duration.

Actually, the move is an indefinite extension (for as long as the war lasts) of the O.P.A.'s sixty day freezing of the price of news-print, which would have expired May 30. The new order becomes effective May 11.

Administrator Leon Henderson for several months has sought to persuade Canadian mills and the Canadian Government to abandon a proposed \$3 a ton increase; finally blocking the rise by issuing the temporary ceiling order which is now superseded by the "duration" order.

Raise Lead Price Ceiling

Maximum price of antimonial lead is increased by an amendment to Revised Price Schedule No. 70, the scrap and secondary lead schedule, issued last month by Acting Price Administrator Hamm.

The amendment allows an increase of 1½ cents a pound for the antimony content of antimonial lead and reflects a like increase in the price of primary antimony authorized recently by the O.P.A.

PLEDGES GOVERNMENT COOPERATION

• COOPERATION OF THE War Production Board was pledged the graphic arts industries by E. W. Palmer, assistant chief of the Printing and Publishing Branch, at the Fifth Annual Eastern Seaboard Conference of the Graphic Arts Industries late last month at Atlantic City.

Mr. Palmer said: "America is speedily girding herself for the mighty conflict and in that girding every American—man, woman, and child—and every last American segment of industry—has a vitally important part to perform." The speaker declared that we will win this war, but that all petty personal prejudices must be laid aside.

"There are much darker days ahead for American industry," he continued, "and that includes the printing and publishing business of the nation. It is only right that it should be so; what sort of an industry are we to cavil or wail at accepting our full portion of the sacrifices that must be undergone if victory is assured? What sort of an industry are we, to complain of minor hurts when other industries all about us are diverted fully from their own peacetime pursuits, from continuing and preserving enviable trade reputations built over many years of arduous effort, to the production of that material that shall do much to secure freedom and prosperity in years to come?"

Mr. Palmer called attention to the number of products necessary for the production of printing, many of which are scarce at present, and which may become more so as the war goes on. "However," he said, "in the days ahead, the printing and publishing industry, as it tackles whatever problems may confront it, is assured of the understanding and cooperative assistance of the War Production Board, through the service of its many divisions and branches established for the successful promulgation of the war production program."

Other officials of W.P.B. speaking before this body were Charles W. Boyce, on "Paper Supplies During the War Period," William Passano, on "Conversion," and Austin Cunningham, on "War Production Board Organization."

On Saturday morning, D. J. Finn told of the progress made by his company in building morale among the employees. His talk was inspirational and filled with sound advice on how we can win the war if we all work together.

Mr. Finn told his hearers that to build morale it is necessary to let the folks who are doing the work know that they are just as important as the men behind the guns.

L. Rohe Walter, who spoke on "Advertising Under War Emergency," said: "Today we see advertising, like each and every one of us, facing new tasks, new obligations, new opportunities. Tested at a time when the margin of price differentials has been reduced, when style is no longer a major consideration, packaging no longer a striking inducement, directed in many cases into a sellers' market for consumer goods,

advertising today taxes both the ingenuity and the faith of the advertiser as never before.

"Advertising today is performing many new jobs. A few include, (1) Explaining your job, Fisher Bodies is advertising 'Soon it will be bombers by Fisher.' (2) Building Prestige. Packard Motors advertises 'Packard powers the Water Wasp Motors.' (3) Keeping Good Will of Customers. International Nickel's letter sent by its president to distributors explaining why they can't get material as normally. (4) Creating new friends. 'My business is not as usual,' states Bell Telephone Company. (5) Showing uses. What Bendix builds for aviation—phantom design of a four-motored airplane and location of Bendix parts in it. (6) Dramatizing uses. 'It Shod the Iron Cavalry.' How Bibb H-R Fibre Cord is used for tire equipment on mechanized units in Arctic Regions. (7) Helping Dealers. General Motors, General Tire, and others advertising new services offered by distributors. (8) Uncovering New Markets. Monsanto Chemical Company explains how plastics are replacing metals. (9) Protecting your position. Rolls-Royce of England has this advertisement in recent English magazines, reading:

"The best care in the world. Although the manufacture of Rolls-Royce chassis has ceased whilst hostilities continue the company is pursuing without cessation the important work of research, experiment, and development in connection with the chassis."

Mr. Walter continued: "Good advertising and selling will help win the war. Unquestionably. Good advertising and selling are parts, vital parts, of the American way of life we are fighting to preserve. Good advertising and selling during the war will play an important part, as they have in Great Britain, in building and maintaining civilian morale, so necessary to final victory. Good advertising and selling will help maintain business at the highest possible levels consistent with an all-out war effort. Good advertising and selling will help maintain present markets and build new markets for established and new products now—thus creating a reservoir of consumer demand to be supplied when the war is won."

Mr. Walter, who is president of the Direct Mail Advertising Association, is of the opinion that because of its flexibility, versatility, and speed of preparation, direct mail makes an ideal medium for management's use under rapidly shifting market conditions. He ended with the following:

"Everything we do today depends upon our willingness, persistence, courage, and wisdom in applying one and only one test to every decision: Will It Help Win the War? Good selling and good realistic advertising can give a clear emphatic 'Yes' in answer to that vital question in line with our legitimate patriotic efforts to maintain business at the highest possible level consistent with an all-out war effort."

James L. Wick, economist for Prentice-Hall, recently returned from a five months' visit to England where he has been studying post-war economic problems, is of the opinion that we will have a hundred million war debt if the war ends in 1944; that the political party promising the highest reduction in taxes will win the election. He believes that because of fatigue, Socialism will be barred, not only in this country, but in England.

Mr. Wick made a plea to small industry to form industry pools in order to get war contracts. He said that a recent announcement told of 348 communities that have formed such pools and received some large contracts. Maybe there is a thought in this for printers.

Explains W.P.B. Orders

Recent orders issued by the Printing and Publishing Branch of the War Production Board relating to supplies used by the various graphic arts industries, particularly the "practicable working minimums," are explained in detail in the following digest of a statement by George A. Renard.

Renard pointed out that the entire industry's operating and processing supply picture, when viewed in broad perspective, presents a "not too dismal picture," but he strongly recommends that each individual printer and publisher "adopt every possible conservation measure to the end that materials needed by the industry be stretched as far as practicable."

Renard listed the following minimum inventories, explaining that while they do not represent official interpretations, they are offered as suggestions to guide the industry:

In processing supplies, a ninety-day supply is considered practicable in materials such as paper, ink, stitching wire, adhesives, *et cetera*. These are materials, of course, that are included in the finished product.

Operating supplies: A sixty-day supply is considered the maximum for materials such as photographic materials, gum arabic, electrotypes' backing metal and foil, *et cetera*.

Some exceptions to the above sixty-day limitations include copper, all forms, thirty days; lead, forty-five to sixty days; glycerin, thirty days; nickel, thirty days; chromium, thirty days, and rubber, thirty days.

Agency Head Dies

Fred Glen Small, aged fifty, owner of the New York advertising agency of that name, died at his home in Rockville Centre, New York, March 24, after a brief illness.

Mr. Small had spent twenty-five years in the advertising profession, specializing in industrial accounts, including many leading manufacturers of printing equipment. His career in advertising began as manager of Intertype Corporation's advertising department, when the corporation was first organized. During the World War he served as a noncommissioned officer with the United States Army, and was afterwards connected with the late A. Eugene

WAR CONVERSION PLANS SOLICITED

The Graphic Arts Association of Illinois is urging printers of that state to submit ideas for conversion of printing plants to war material production. The W.P.B., while interested, ruled that printers must take the initiative in the conversion program.

Heading the drive is Eagle Freshwater, chairman of the War Conversion Committee. Questions which confront the committee, and the movement, are, 1.—What war supplies, if any, can we produce? 2.—What products might we undertake to make which would best fit into our plants, thinking of personnel, management ability, plant layout, and so on? and, 3.—How can we find out what to do?

Posters are being sent to all Illinois printers for display in their plants, soliciting ideas from management and employees alike. A \$25 War Bond is offered as a reward to anyone producing an idea that can be made to work.

To lend impetus to the movement, the Graphic Arts Association of Illinois has employed M. E. Powers, well known industrial engineer and specialist in the printing field, as "products engineer." Mr. Powers will apply the yardstick of his mechanical skill and engineering experience to all suggestions submitted to determine their feasibility.

Michel, handling Intertype and other industrial accounts.

In 1929 he organized his own advertising service at 71 West 35th Street, New York City, handling the following accounts: Cameron Machine Company; C. B. Cottrell & Sons Company; General Ceramics Company; H. H. Heinrich, Incorporated; William C. Herrick Ink Company; Intertype Corporation; Matrix Contrast Corporation; New Era Manufacturing Company; Vulcan Proofing Company; and Wood Newspaper Machinery Corporation.

U.S. News-print Stocks Grow

United States publishers have been accumulating large stocks of news-print from Canadian mills since last July, according to *The Financial Post*, leading Canadian financial paper.

At the end of March, according to the *Post*, the apparent supply of news-print held by United States publishers totaled 629,778 tons; a year ago apparent stocks totaled 402,663 tons, while two years ago the figure was 366,566 tons.

Consumption has not kept pace with the increased tempo of amassing news-

print, the paper points out. As a matter of fact, it states, consumption of news-print in the United States in March was less than in March of 1941, yet stocks held by publishers had jumped more than 50 per cent.

The accumulation of paper over and above the normal protective surplus might cause some embarrassment, the *Post* states, if consumption fell off sharply or there was any move to ration paper.

Manufacturers would view the future more cheerfully, the paper said, if publishers' stocks were not quite so large. Stocks as yet, however, do not threaten stability of operations which will develop only if the present trend of accumulation continues unchecked.

Revise Envelope Designs

Patriotic envelope designs issued by the United States Envelope Company have been changed to read "War Bonds" instead of "Defense Bonds" in accordance with a Treasury Department revision.

The designs, which may be printed on envelopes 4 by 8 inches or larger, are in two colors, red and blue, and feature the Minute Man, the American Eagle, and other patriotic symbols.

Printing School Recesses

Because of inability to obtain full enrollment in its classes, due to the demand upon young men by the armed forces, the Southwest School of Printing, of Dallas, Texas, has recessed until January 1, according to an announcement by E. W. Jackson, of Austin, president of the school.

Asks Paper Order Status

Because of the uncertainty of the paper market, with some grades increasingly difficult to obtain, and others becoming more readily available, the Century Paper Company, of Indianapolis, has asked cooperation on the part of its customers in advising them when orders are intended to be used for defense purposes.

Most paper mills, Century states, have requested their distributors to furnish them with information regarding the percentage of orders placed with them for direct or indirect defense requirements, the information being necessary in the procurement of raw materials, supplies, and equipment.

New Use for Gummed Paper

Used for the first time on an extensive scale by the Government sugar rationing program, the practice of applying ungummed stamps to a gummed sheet may find wide acceptance.

This use of gummed paper eliminates the necessity of individuals carrying quantities of gummed stamps on their person, with the usual result that the gummed sides become moist and adhere to everything they touch.

An order for 165 tons of the gummed paper, to which ration stamps will be attached by retail dealers, was placed with the Gummed Paper Division of the Paper Manufacturers Company, of Philadelphia.

Completes Office Building

Extension of its main office building at Urbana, Ohio, begun a year ago, was recently completed, the Howard Paper Company announced last month. The modernized structure features fluorescent lighting as well as air conditioning throughout.

Visits California

R. O. Vandercook, founder of Vandercook and Sons, while in Long Beach, California, expressed views on the development of public opinion in this country which were reported by the Long Beach Press-Telegram, Monday, April 20. He was quoted as having said



President Roosevelt to Donald Nelson, W.P.B.—

Dear Mr. Nelson:

The months just ahead are the critical months of the war. Victory depends in large measure on the increased war production we are able to get from our factories and arsenals in the spring and summer of 1942.

What has been done so far must be

exceeded. This is total war. We are all under fire—soldiers and civilians alike. No one is a spectator, we are all belligerents. To win we must fight.

The urgency of today must be felt in every shop and factory producing war goods, in every home and on every farm. Then we shall achieve the spirit and

co-operative action that carries a team to victory.

I therefore direct you to take every possible step to raise production now, to bring home to labor and management alike the supreme importance of war production this crucial spring.

FRANKLIN D. ROOSEVELT

Mr. Nelson's Reply—

My Dear Mr. President:

In response to your letter directing me to take every possible step to increase war production in the crucial months ahead, the War Production Board is undertaking the following:

A continuing national drive, designed not merely to increase production at once but to keep stepping it up further as the war continues.

The principal aim of this drive are to increase production immediately in plants which now have war contracts and to convert other plants to war production

as speedily and as completely as possible.

This will be made effective in a great variety of ways, including:

1. Greater utilization of plants now producing war goods, aimed at bringing us as close as possible to the theoretical maximum of 168 hours work per week for every machine in those plants.

2. Recognition and awards for outstanding industrial accomplishment both by management and labor.

3. Establishment of a plan for joint labor-management war plant committees which will consider suggestions from all

quarters for increasing production and which will help demonstrate the importance of our soldiers of production.

I have discussed this matter with officials of the War and Navy Departments and the Maritime Commission and have been assured of their hearty co-operation.

I am starting a series of weekly discussions of the part each one of us will play in this drive. I shall announce other details as rapidly as possible.

DONALD NELSON
Chairman, War Production Board

**The men on the firing line will do their job—
if the men on the production line do theirs**



Copies of this gigantic poster, 25 by 35 inches, have been placed on the walls of all departments at Linotype headquarters and at all Linotype agencies. It was designed by Linotype typographers and is set in Bodoni bold and Bodoni bold italic. Printed in red, white, and blue, the big poster quotes the words of President Roosevelt and Chairman Nelson on the vital subject of war production

The original office was built more than thirty years ago on the company's landscaped grounds. Increased personnel and introduction of modern equipment during the course of the years necessitated a larger structure.

Typothetae Elects Officers

M. L. Griswold was reelected president of the Typothetae of the City of New York at its annual meeting, April 22. Other officers who were reelected are Frederick Triggs and E. F. Ellert, vice-presidents; E. W. Oliver, secretary, and E. W. Dorey, treasurer.

that he is a believer in the "American way of education that teaches initiative in thinking and doing."

"The dictatorships say 'do it' but we leave it to the ingenuity of the thinking man," said Mr. Vandercook.

Moves Chicago Plant

Offices and manufacturing facilities of the Chicago Roller Company are being moved to the Printers Building, 732 Sherman Street, Chicago, according to an announcement by Millard F. Bingham, Jr., president. The transfer was scheduled to be completed by May 1.

Club Observes Birthday

The Toronto Club of Printing House Craftsmen celebrated its twenty-first anniversary last month with a special program which was attended by 185 members and guests. Charter members and past presidents were guests of honor, and included Charles W. Keates, first president, and Charles Dunnet and G. G. Lumbers, who were secretary and treasurer, respectively, of the club at its founding.

Main address of the evening was delivered by Capt. R. G. Cavell, widely traveled soldier and business executive, whose talk was based upon his many years of service in the East. Captain Cavell declared that the nation must start planning now for world order; else years of world chaos will ensue.

Many congratulatory telegrams and messages were received from International officers and neighboring clubs.

D.M.A.A. to Meet in St. Louis

Producers, users, and suppliers interested in direct mail advertising will be invited to attend the joint convention of the Direct Mail Advertising Association, and the Mail Advertising Service Association to be held in the Hotel Statler, St. Louis, October 7 to 9 inclusive. L. Rohe Walter, president of the D.M.A.A., in his announcement of the decision of the leaders to hold the convention, said that it would be the twenty-fifth convention of the D.M.A.A., and the twenty-second annual convention of the M.A.S.A.

Holds Two Jobs

Barred from joining the army because of his age, fifty-nine, Stanley P. Moore, a Cleveland printer, now contributes his bit toward the war effort by working in a defense plant all night after he does an eight-hour stint in his print shop during the day!

Eighteen hours a day seems a stiff schedule for anyone, but Moore bears up under it. He sleeps from 5:30 a.m. until 8 a.m., when he hurries to his combination paint store and print shop. At 6 he locks up for the day, and starts his "night life."

Launches Reporting Service

George R. Keller, a former president of the United Typothetae of America, has announced the inauguration of a reporting service in connection with his supply business for the graphic arts. One feature of the service is to report the results of the opening of bids at the Government Printing Office in Washington, D. C. His address is 1701 Sixteenth Street, N.W., Washington, D. C.

Moves Chicago Offices

The Chicago ink manufacturing plant, laboratories, and offices of J. M. Huber, Incorporated, will be moved to their new and more commodious quarters at 1230 Jackson Boulevard, about May 1, according to an announcement by the company. The new location, which comprises 20,000 square feet, is more centrally located than their former site at 1850 South Kostner Avenue.

GOOD PAPER FOR GOOD BUSINESS

HAMILTON

BOND

HAMILTON

LEDGER

OLD TREATY BOND

25% RAG CONTENT

**TRUSTED MILL-BRAND PAPERS THAT
YOU CAN CONTINUE TO TRUST FOR THEIR
HIGH STANDARDS OF PRINTABILITY**

W. C. HAMILTON & SONS MIQUON, PA.

INDUSTRY ANSWERS THE CALL!



**32,145 Firms With Over
17,700,000 Employees
Have Installed the . . .
PAY-ROLL SAVINGS PLAN**



Have YOU Started the Pay-Roll Savings Plan in YOUR Company?

Like a strong, healthy wind, the Pay-Roll Savings Plan is sweeping America! Already more than 32,000 firms, large and small, have adopted the Plan, with a total of over seventeen million employees—and the number is swelling hourly.

But time is short! . . . More and more billions are needed, and needed fast, to help buy the guns, tanks, planes, and ships America's fighting forces must have. The best and quickest way to raise this money is by giving every American wage earner a chance to participate in the regular, systematic purchase of Defense Bonds. The Plan provides the one perfect means of sluicing a part of ALL America's income into the Defense Bond channel regularly every pay-day in an ever-rising flood.

Do your part by installing the Pay-Roll Savings Plan now. For truly, in this war, this people's war, **VICTORY BEGINS AT THE PAY WINDOW.**

Plan Easy to Install

Like all efficient systems, the Pay-Roll Savings Plan is amazingly easy to install, whether your employees number three or ten thousand.

For full facts and samples of free literature, send the coupon below—today! Or write, Treasury Department, Section C, 709 Twelfth Street NW., Washington, D. C.

MAIL THIS COUPON NOW

Treasury Department, Section C
709-12th St., N.W.
Washington, D. C.

We want to do our part. Please
rush full information regarding
the Pay-Roll Savings Plan.

NAME
POSITION
COMPANY NAME
ADDRESS
NUMBER OF EMPLOYEES



**MAKE EVERY PAY-DAY . . . BOND DAY!
U. S. Defense BONDS ★ STAMPS**

This space is a contribution to NATIONAL DEFENSE by THE INLAND PRINTER

GPO 16-28944-1 Form No. DSS-280

★ ★ **WATER-PROVED!** ★ ★



Torpedoed and sent to the bottom! Here in this actual war experience was an unexpected test! . . . but it proved how these thoroughly *waterproofed* Columbian Clasp Envelopes protect important shipping papers against rain, snow, sleet *and* moisture.

Made by U.S.E., these special-purpose Columbians show still another way in which you who sell and print envelopes can protect the "paper work" which is absolutely vital to the success of the War Effort!

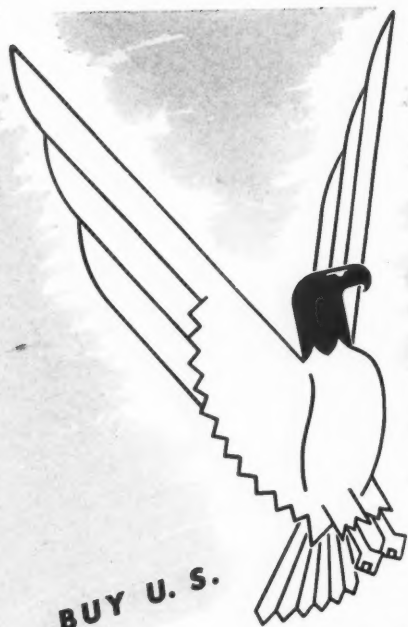
UNITED STATES ENVELOPE COMPANY
Springfield, Massachusetts
12 Manufacturing Divisions 5 Sales-Service Offices

U·S·E *envelopes*



ENVELOPES — ESSENTIAL COURIERS IN WAR AND PEACE

For Items Not Advertised, See Annual "Readers' Service Guide," January, Pages 9-12



BUY U. S.

WAR SAVINGS BONDS AND STAMPS!

Putting in too much overtime? Let SUPERIOR'S 5-Phase Production Plan relieve you

of detail, release you from your desk, save you needless extra work and worry.

★
**STREAMLINE
YOUR JOB WITH
SUPERIOR'S
5-PHASE PRODUCTION
PLAN**
★

We co-ordinate every phase of your production job . . . Artwork . . . Photography . . . Photo-retouching . . . Composition . . . Engraving—all under one roof.

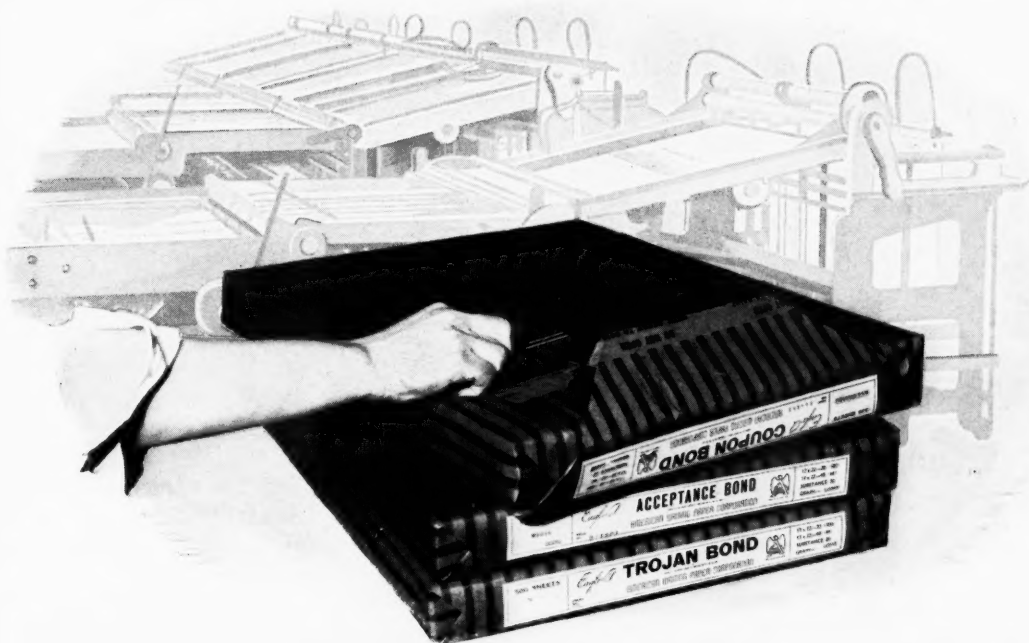
Use any one of these SUPERIOR Services if you wish. Better still, let us handle your whole job, controlling every factor, catching any unforeseen "loose ends," avoiding those delays which often cost both time and money. You pay no

premium for this SUPERIOR satisfaction. And remember, our night shop works for your convenience, too. Simply call SUPERior 7070.

★
**SUPERIOR
ENGRAVING
COMPANY**
★

215 W. Superior St., Chicago

Always a Good Opening Move!



Start with **EAGLE-A** Rag Content Papers

Good printing is enhanced by the use of good paper—fine papers with the impressive appearance, strength and lasting qualities of Eagle-A rag content bonds, ledgers and onion skins.

Even after revising and simplifying this big group in line with war-time economy, Eagle-A Papers offer you a perfect spread of rag content business papers. They range from the superb all-

rag Coupon Bond and Onion Skin to inexpensive 25% rag Trojan Bond and Record. Among them you will find the sizes, weights, colors and finishes you want.

And remember that Eagle-A rag content papers are better values, more easily available, and less affected by war-time demand and quality restrictions than the all-sulphite grades.

Look at this line-up of Eagle-A grades:

Coupon Bond — 100% rag (Extra No. 1)
Agawam Bond — 100% rag
Contract Bond — 75% rag
Acceptance Bond — 50% rag
Trojan Bond — 25% rag
Acceptance Index — 50% rag

Contract Record — 75% rag
Acceptance Record — 50% rag
Trojan Record — 25% rag
Agawam Onion Skin — 100% rag
Contract Onion Skin — 75% rag
Trojan Onion Skin — 25% rag

Suggest Eagle-A Rag Content papers for increased satisfaction.

Ask for samples and prices.

AMERICAN WRITING PAPER CORPORATION HOLYOKE, MASSACHUSETTS

Manufacturers of the famous *Eagle-A Coupon Bond* and other nationally-known Bonds, Ledgers, Offsets, Writings, Bristols, Mimeographs, Books, Covers, Advertising Papers and Papeteries. Also Technical, Industrial and Special Papers.



Please Mention **THE INLAND PRINTER** When Writing Advertisers

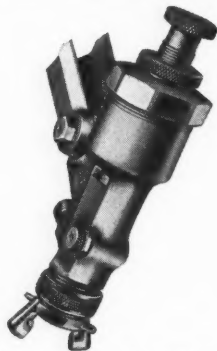
Don't let Mr Smudge
have another chance



• Eternal vigilance is the price of safety, when you're dealing with Mr Smudge. For this destructive Ogre of Offsetting is a past master at getting out of tight places.

At the first sign of neglect or carelessness on your part, he'll be "on the loose" again. That means costly slip-sheeting, slower press speeds, spoiled work, expensive re-runs, lost profits.

Be sure your DeVilbiss Spray System is in top-notch working condition at all times. Your jobber will help you keep it tuned up to perfect efficiency. And be sure you use only genuine DeVilbiss Spray Solutions. Together, solutions and equipment will banish Mr Smudge from your shop forever.



This modern, simple, highly efficient spray gun is included in every outfit—portable or stationary, with or without air compressor, pressure or gravity feed.

Equipment licensed for use under U. S. Patent No. 2,078,790.

THE DEVILBISS COMPANY • TOLEDO, OHIO
Canadian Plant: WINDSOR, ONTARIO

DEVILBISS SPRAY EQUIPMENT • SPRAY SOLUTIONS

Eliminate OFFSETTING • SLIPSHEETING
INK DOCTORING • RACKING • LOST RUNNING TIME

AMERICAN BLUE BOY



5 WHEEL BLUE BOY
MODEL 5

9.90

6 WHEEL BLUE BOY
MODEL 6

11.90



FOR
BANG-UP
JOBS AND
AUTOMATIC
PRECISION "BLUED LIKE A GUN!"

AT ALL BRANCHES AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

ROSBACK

Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

F. P. ROSBACK COMPANY

Largest Perforator Factory in the World
BENTON HARBOR, MICHIGAN

ORDWAY TYPE GAUGE AND COPY FITTER

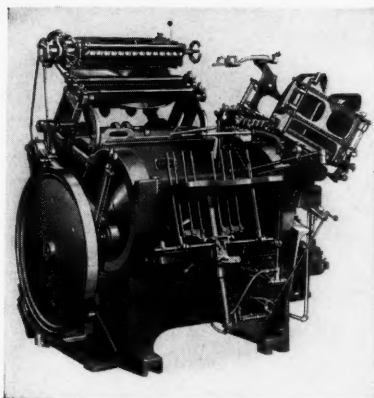
Use it yourself—educate customers in how to cut costs—save time—eliminate alterations! Type copy to exact measure—dope copy to fill space, in advance of setting. **Copy Fitter** shows number of lines of 5, 6, 8, 10, 12, and 14 point; on reverse, number of characters in these sizes for any given length line. Measures up to 13" width or depth. Used for years by printers, ad-men, writers, editors. Send order and \$1.50 (\$1.25 in dozen lots) to The Inland Printer Book Dept.



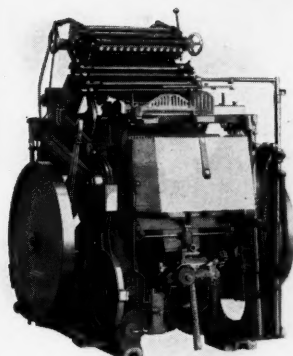
Masterline
PAPERS FOR BUSINESS

BONDS
LEDGERS
ONION SKINS

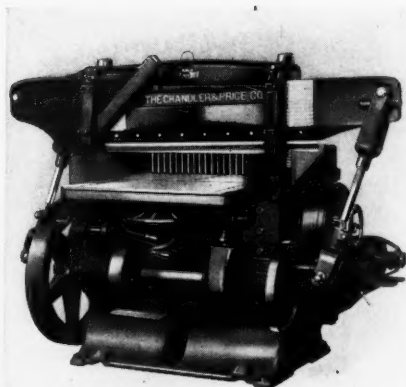
FOX RIVER PAPER CORPORATION • APPLETON, WISCONSIN



Automatic Presses 14½" x 22"



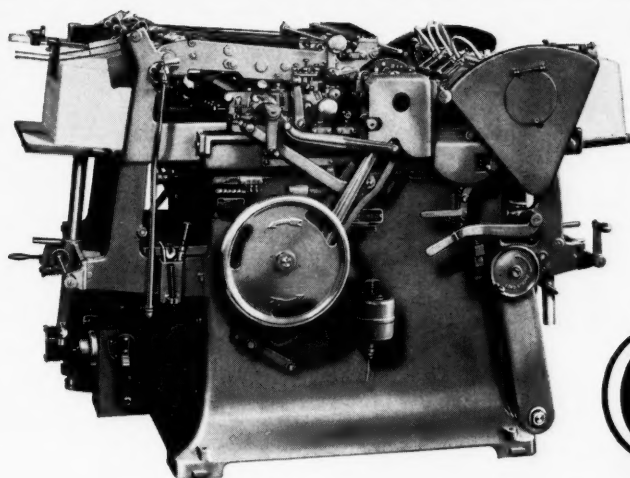
Automatic Presses 10" x 15", 12" x 18"



Automatic Cutters—39", 44", 50"

C & P CYLINDER

A FULLY AUTOMATIC PRESS

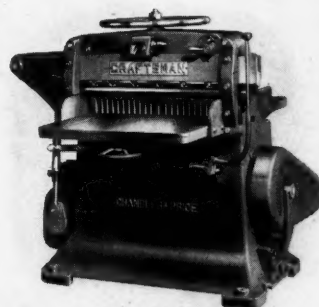


THE Chandler & Price Cylinder is a fully automatic press that handles a large percentage of run-of-hook work in the average printing plant . . . a press that not only provides speed and economy of operation but which also possesses the versatility, distribution, and register so necessary in today's printing equipment.

These presses are adaptable to short as well as long runs due to complete accessibility for form changes

and make-ready. They produce fine halftone, close register and color printing at speeds from 2200 up to 4800 per hour. Sheet size may be as large as 12¼" x 18½" down to 3¼" x 5"—onion skin to 4 ply card.

Keen competition, even for the smaller printing orders, demands job presses capable of more efficient production at lower costs than ever before. Chandler & Price Cylinders are exactly such presses.



34½" Power Cutters



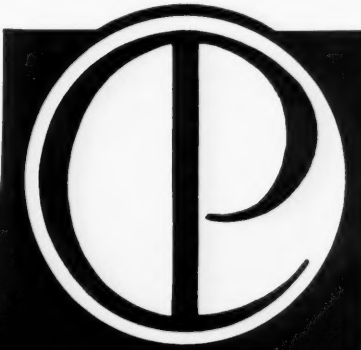
26½" Lever Paper Cutters

THE CHANDLER & PRICE CO.

CLEVELAND, OHIO

NEW YORK: Grand Central Palace, 480 Lexington Ave.

CHICAGO: Transportation Bldg., 608 S. Dearborn St.





new gummed paper HANDIBOOK

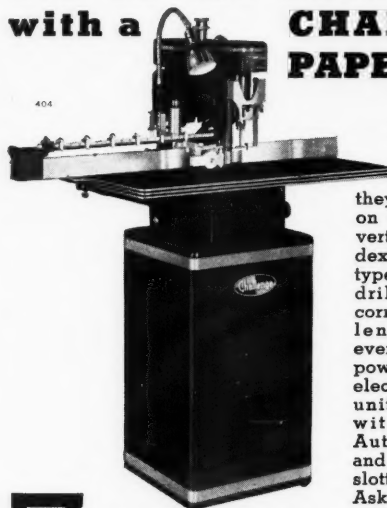
The new (limited) National Emergency Edition of the McLaurin-Jones Guaranteed Flat Gummed Paper HANDIBOOK is ready. 81 pages to tell you everything you ever wanted to know about gummed papers. Loaded with ideas, suggestions, use-charts, white and colored gummed paper for every conceivable need—nothing has been omitted for either the technician or the idea man!

Distribution of this limited edition must of necessity be restricted to printers and users of gummed papers. We would appreciate it if you would place your request for a copy through your McLaurin-Jones merchant, or if you prefer to write us directly, please mention your paper merchant's name.



McLAURIN-JONES Co., BROOKFIELD, MASS.

Get on the Band Wagon with a **CHALLENGE PAPER DRILL**




● More printers and binders are choosing Challenge than any other paper drill... they're making money on loose-leaf jobs, advertising novelties, indexing, and many other types of work requiring drilling, slotting, and cornering. The Challenge line includes everything from a hand-power bench model to electro-hydraulic power units — *all* equipped with the Challenge Automatic Trip Gage and having facilities for slotting and cornering. Ask for details today!

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FOR METAL DECORATING ● Get Varnishes, Dryers, too, from
GAETJENS, BERGER & WIRTH, INC.
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Several efficient models of Vandercook Proof Presses are available from STOCK. Write your problems. You will not be obligated in any way.

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TI-PI RUBBER
PRINTING PLATES
AND CUTTING TOOLS
Make your own tint plates
— Print perfectly on all
presses—with all inks on
all papers.

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Write on your company letterhead for sample, prices and full information.
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"Get more out of your present equipment" is sound advice in wartime

... so step up your press capacity with
**CHRISTENSEN CONTINUOUS
STREAM FEEDERS**

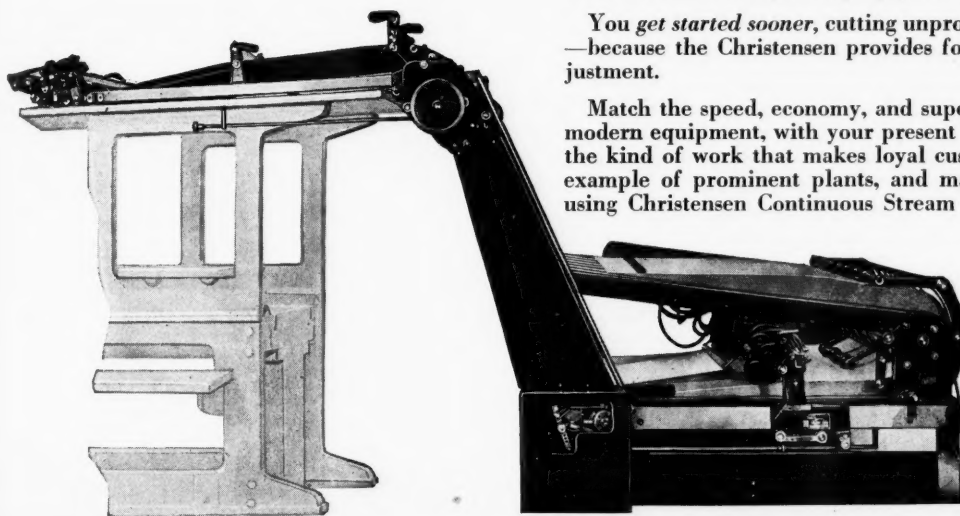
... and cash in on your "reserves" of pressroom equipment.

Your present presses can do more work—and do it better—by stream-feeding sheets in underlapped relation, the Christensen way.

You *run faster*—getting full capacity out of your presses (and other sheet-fed equipment). Yet register is actually closer than before—stepping up your quality standards at the same time that you step up production.

You *get started sooner*, cutting unproductive "down time" —because the Christensen provides for easier, quicker adjustment.

Match the speed, economy, and superior performance of modern equipment, with your present presses—and deliver the kind of work that makes loyal customers. Follow the example of prominent plants, and make more money by using Christensen Continuous Stream Feeders.



Write for free bulletin No. 101 explaining 14 features of this modern method of sheet-feeding.

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100 FOURTH STREET, RACINE, WISCONSIN


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PRINTERS BUILDING

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ROLLERS**

... where we can take care
of the roller needs of our
many old and new friends

**CHICAGO
ROLLER CO.**

MANUFACTURERS OF
PRINTERS' ROLLERS
CHICAGO, ILLINOIS

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with

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TODAY — IT'S PRODUCTION. Avoid
stops and get going with long life Ohio
Knives. Special alloy steels and the best
workmanship assure you of fewer delays
and less trouble.

O.K. "Black Arrow" Trimmer Knives.

 *The* **OHIO KNIFE Co.** CINCINNATI
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AMSCO CHASES

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SOLD BY ALL DEALERS • SEND FOR BOOKLET

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IMMEDIATE DELIVERY ON
Rouse Band Saws, Power Mitering Machines,
Lead and Rule Cutters, Composing Sticks, Hand
Mitering Machines, Sennett Positive Assemblers,
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for Lithographers, Printers, and
Newspaper Publishers. Also Presses
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Send today for our new bulletin, "10 Ways to
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pressman — how to improve presswork
save money — by stopping Offset trouble.

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Kalamazoo, Mich.



THE INLAND PRINTER

Volume 109 • May, 1942 • Number 2

PUBLISHED MONTHLY BY TRADEPRESS PUBLISHING CORPORATION

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John R. Thompson, Vice-President and Treasurer
J. L. Frazier, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

THE INLAND PRINTER furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

For United States and countries within postal union, including Spain, one year, \$4.00; two years, \$7.00; three years, \$10.00. Single copy, \$0.40; none free. **Foreign, not included in postal union**, add \$1.00 a year. Make checks or money orders (for foreign) payable to TradePress Publishing Corporation. (Foreign postage stamps not acceptable.)

For Canada and Newfoundland, one year, \$4.50; two years, \$8.00; three years, \$11.50. Single copy, \$0.45. These subscriptions and remittances may be sent in **Canadian funds** to The Inland Printer, Terminal A, P. O. Box 100, Toronto, Ont.

When **Subscriptions Expire** the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Avoid possible delay by remitting promptly.

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for pre-registering process color and multi-color printing plates—easily and accurately.

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► **PRESS POINTS . . .** for preventing back-slapping of press sheets.

. . . and a host of other time-and-money-saving accessories, including Collating Markers, Folder Points and Slitters.

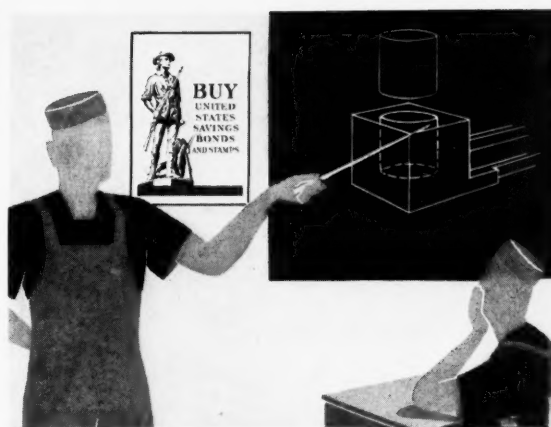
**TIME
SAVING
EXTRAS**



WRITE FOR BULLETIN

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE CINCINNATI, OHIO

23 East 26th Street, New York City • 608 S. Dearborn Street, Chicago, Ill.



The Kid gets back to NUMBERING FOR PROFIT

● "Now you let me talk, Kid. I'm fed up with ancient ways of numbering wrong. Get your mind on numbering for profit."

★ "I know how. Buy a greater number of War Bonds."

● "Sure! But how do wise printers avoid smudging impressions of numbers?"

★ "Our numbering machines are built so the plunger can't wobble. No plunger-wobble, no smudged impression."

● "How is plunger-wobble avoided?"

★ "Big oval plunger supported on all sides in a one-piece steel block."

● "Why is one-piece important?"

★ "What's fastened on can come off. Nothing to work loose in our machines."

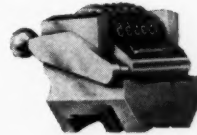
● "What make are our machines and why?"

★ "We number better with a Wetter."

● "And keep buying War Bonds with the profits."



Wetter Lock-Wheel
One of many models



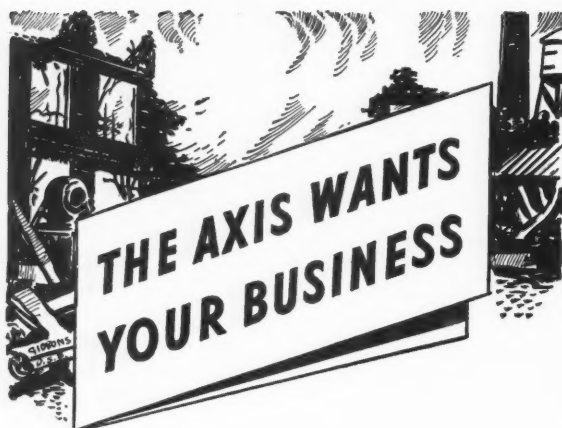
Wetter Rotary
One of many models

Wetter NUMBERING MACHINE CO.

ATLANTIC AVE. & LOGAN ST., BROOKLYN, N. Y.

Sold by all dealers and branches
AMERICAN TYPE FOUNDERS

2222



THIS is more than a war of mechanical monsters clashing in the night . . . more than a war of production.

It is a war for markets—*your* markets! The Axis wants your business—wants to destroy it for once and all.

With so much at stake, there is no doubt you will want to do everything you can to meet this Axis threat. Two ways are open: Speed production and **BUY BONDS**. The only answer to enemy tanks and planes is *more* American tanks and planes—and your regular, month-by-month purchases of Defense Bonds will help supply them. Buy now and keep buying.

HOW THE PAY-ROLL SAVINGS PLAN HELPS

When you install the Pay-Roll Savings Plan (approved by organized labor), you not only perform a service for your country but for your *employees*. Simple to install, the Plan provides for regular purchases of Defense Bonds through voluntary pay roll allotments.

Write for details today! Treasury Department, Section R, 709 Twelfth Street, NW., Washington, D. C.



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THE INLAND PRINTER

DSS-285

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By: B. N. Fryer

Operating Handbook

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BLDG., SYDNEY, N.S.W., AUSTRALIA at price of
OR FROM
THE INLAND PRINTER • CHICAGO } \$2

Up-to-date SILK SCREEN Methods

Improve your results with the many tips on latest methods, equipment and materials given in this New 2nd Edition of

Biegeleisen and Busenbark's

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206 pages, 90 illustrations, \$2.75—A complete, detailed, up-to-the-minute manual of silk screen printing, telling how to perform every step in all types of work, from simple one-color cards, to textile decorating, glass etching, and printing on unusual materials.

Order from THE INLAND PRINTER, 309 W. Jackson, Chicago

Your "Offset" Problems Are Answered in

PHOTO OFFSET LITHOGRAPHY

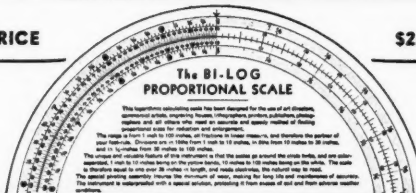
by Donald Nicholson \$3.50

Ideal for apprentices, students, and teachers of lithography. Covers all essentials of the process in easily understood language, but omitting none of the necessary technical information. Contains sections on **Preparation of Copy** (paste-up, color break; tints; photo-composing; Kodachrome, etc.); **Camera Work**; **Layout** (opaquing, stripping-in, color-process, etc.); **Plate Making**, and **Press Work**. Complete step-by-step explanations of photo-lithography from start to finish, with helpful hints on how to get the most effective results . . . from "copy" to the delivered job.

Order from THE INLAND PRINTER, Chicago

PRICE

\$2.00



LAYOUT MEN! A 36-INCH SLIDE-RULE
Wrapped twice around a six-inch circle
Range, 1 to 100 inches. Fractions in linear measure.
As easy to read as a foot-rule

ACCURATE PROPORTIONS INSTANTLY

No more tiresome corner-to-corner hit-or-miss
Waterproofed. Precision Non-wear Pivots

THE INLAND PRINTER . . . CHICAGO, ILLINOIS.

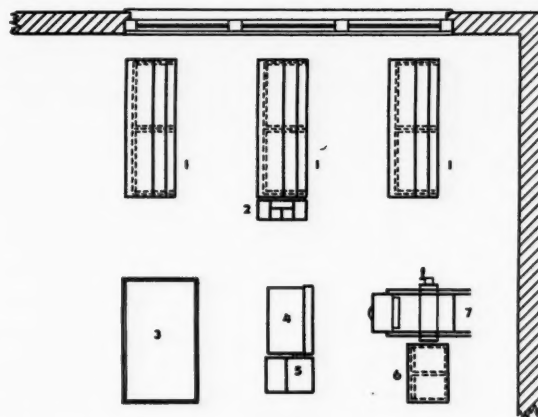


Time IS A PERISHABLE COMMODITY

★ In nearly every composing room work hour there are many unprofitable minutes. These unprofitable minutes are due to many reasons but chiefly to:

1. Bad arrangement of equipment.
2. Insufficient quantities of materials.
3. Lack of storage facilities for materials and work in process.

These unprofitable minutes cannot be charged to the job or the costs will be too high. They come out of the profits. Hamilton equipment offers the answer to most composing room problems involving arrangement and storage facilities. Ask your Hamilton dealer today for helpful suggestions to save those wasted minutes that ruin the profits.



1. Composing Room Cabinets. 2. Auxiliary Cabinet.
3. Imposing Tables. 4. Work Bench and Storage Cabinet.
5. Chase Racks. 6. Cut Storage Cabinets. 7. Proof Press.

Hamilton MANUFACTURING COMPANY • TWO RIVERS, WISCONSIN

PRINTERS!

*Purchase Your Roberts
Typographic Numbering Machines
Promptly* — Because

1. Materials are becoming scarce.
2. You can increase your profits by taking numbered work.
3. In spite of high labor costs Roberts low prices, listed below, are still effective.

5-wheel, \$12.00 each **\$7²⁰** net
—less 40% or

6-wheel, \$14.00 each **\$8⁴⁰** net
—less 40% or

Roberts Numbering Machine Co.

694-710 Jamaica Ave., Brooklyn, New York

Acclaimed by All!

- Zephyr Halftone Black
- Zephyr Super Black
- Zephyr Utility Black

Available for any job...
Sets with lightning rapidity...
Backs up clean in 30 minutes...
Dry as a bone in one hour...

Try them and you'll buy them.

SERVICE FROM COAST TO COAST

*Beneath this stack, experience, research
and service are at your command.*



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Please Mention THE INLAND PRINTER When Writing Advertisers

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• **By the Month:** Under Situations Wanted, only 50 cents a line—minimum, \$1.50; other classifications, only 65 cents a line—minimum, \$1.95. (Replies to keyed ads forwarded daily when received—no extra charge.) Terms: Cash with order.

• **By the Year:**—the rate is still lower, and you automatically get **THE INLAND PRINTER** monthly (regularly \$4 by subscription): First three lines, \$22.50 a year when paid in advance; each additional line, \$6.00 a year. **No display or cuts.**

Figure 38 characters in a line, including spaces, punctuation, address or box number. To avoid delay in insertion, and in view of small amount usually involved, please enclose remittance with order.

• Display: 1 li.	3 li.	6 li.	12 li.
1/2 inch....	\$ 9.00	\$ 8.25	\$ 7.50
1 inch....	15.00	13.50	12.00
2 inches..	27.00	25.00	23.00

Closing Date: 26th of preceding month.

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CORK, RUBBER, SYNTHETIC OR COMBINATION—all gauges, all presses; guaranteed service. Acme Press Blanket Co., 162 N. Wells, Chicago.

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• **Craftsmen Librarians: Attention!** Order all books on graphic arts subjects from one source and save time and trouble. Discount allowed on purchases amounting to more than \$10. Send for free book list. The Inland Printer Book Department, 309 W. Jackson Blvd., Chicago, Ill.

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MILWAUKEE BRONZERS—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

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Largest assortment of Pads. Best selling line of Art Blotters. Write for catalog in which you are interested. Orders filled immediately.

JOSEPH HOOVER & SONS CO.

MARKET AND 49TH STS. PHILADELPHIA, PA.

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

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ELECTRIC WELDED SILVERBRIGHT

STEEL CHASES

with oversize inside measure for press capacity

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★ space for your label which is there at re-order time ★ it saves time
★ eliminates waste
★ Convenient ★ Compact ★ Clean ★ easy-to-open
★ and easy-to-close
Your customers will like it

The Munising Paper Co.
135 S. La Salle St., Chicago

THIS IS THE *Sheet*

White

Watermarked
Caslon Bond

CASLON BOND

Accurate
Mill Cut
8 1/2 x 11

The AAA buy for letterheads and forms

THIS IS THE *Box*

Contains 500 plus sheets*..fits the desk drawer and stockroom shelves ...has utility value when empty...

*extras for make-ready

Reversible label (in slot) carries your name

THIS IS THE *Pak*

Contains 10 boxes, a total of 5000 plus sheets.* The Pak makes a dust-proof delivery or storage unit...

*extras for make-ready

convenient drop front

Buy as a UNIT ★ Sell as a UNIT ★ *Caslon Bond* PACKAGED Printing

REBUILT MACHINERY

GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

CYLINDER PRESSES:

Two-color Miehl 56-62-65-70.
Single color Miehl's, all sizes.
Babeck and Premiers.
No. 4 Miehl Automatic Unit.

NOTE: Feeders and extension deliveries for above machines if desired.

Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

HOOD-FALCO CORPORATION

47-01 35th Street, Long Island City, N. Y., Tel. Stilwell 4-8026
Chicago Office: 343 S. DEARBORN ST., Tel. Harrison 5643

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**HOOD
FALCO
HAS
IT**

CUTTERS, ETC.
Power Cutters—all standard makes.
Cutters and Creasers.
Stitchers, Folders.
Patent Base.

AUTOMATICS AND PLATENS:

Miehl Verticals.
Style B and No. 2 Kellys.
Miehl Newspaper Press, 4 page, 8 col.
10 x 15 and 12 x 18 Kluge and Miller Units.
C. & P. Craftsman Automatic Open jobbers, all sizes.

Patriotic Initials



THEY'RE NEW!
They Attract Attention

Available now to progressive Printers and Lithographers... write for details

WARWICK TYPOGRAPHERS, INC.
309 North 10th St. • St. Louis, Mo.



CUTTERS: PAPER

PEERLESS GEM 25" & 30" Lever Cutters and parts now made by Missouri-Central Type Foundry, Wichita, Kansas.

EMBOSSING BOARD

* Stewart's Embossing Board—Easy to use—hardens like iron; 5 1/2 by 9 1/2 inches. Send \$1.25 for 12, postpaid, to THE INLAND PRINTER Book Dept., 209 W. Jackson Blvd., Chicago, Ill.

FOR SALE

* Modern, Profitable Printing Plant in Midwest College town for sale. Complete range of equipment including linotype, automatic, jobber, cylinder, bindery to do any type work, and complete stereotype equipment. \$1,000 gross per month average. Will sacrifice equipment and good will. Exc. opp. for man with creative ability. Box B 537.

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* Bookbinders' Machinery—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

* For Quick Sale—One Dexter Folder Serial No. 6990, size 39 by 52, knife fold, with cross feeder. In excellent shape and will stand any inspection. Price on our floor, \$475.00. Address replies to William G. Johnston Company, P. O. Box 6759, Pittsburgh, Penna.

* For Sale, preferably in 1 lot: Inland Printers Aug. 1922 through July 1937. Exc. cond. Make offer. Webster David, 1 Columbia Place, Merrick, N. Y.

* 8 x 12 and 10 x 15 C.&P. N.S. Presses. A-1 condition—complete equipment. Turner & Porter, Inc., 1233 Main St., Buffalo, N. Y.

* For Sale—50-inch Seybold Automatic Cutter; guaranteed in first-class condition, Box B 405, The Inland Printer.

LINOTYPE-INTERTYPE METAL FEEDERS

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Leading Printers and Publications
Now Use COLLINS

CHALK RELIEF OVERLAYS

FOR ALL HALFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

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The

Inland

Printer

• The Leading Business
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the World in the Printing
and Allied Industries • •

MAY, 1942
Volume 109 • Number 2

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Pacific Coast Representative: Don Harway & Company, 420 Market Street, San Francisco

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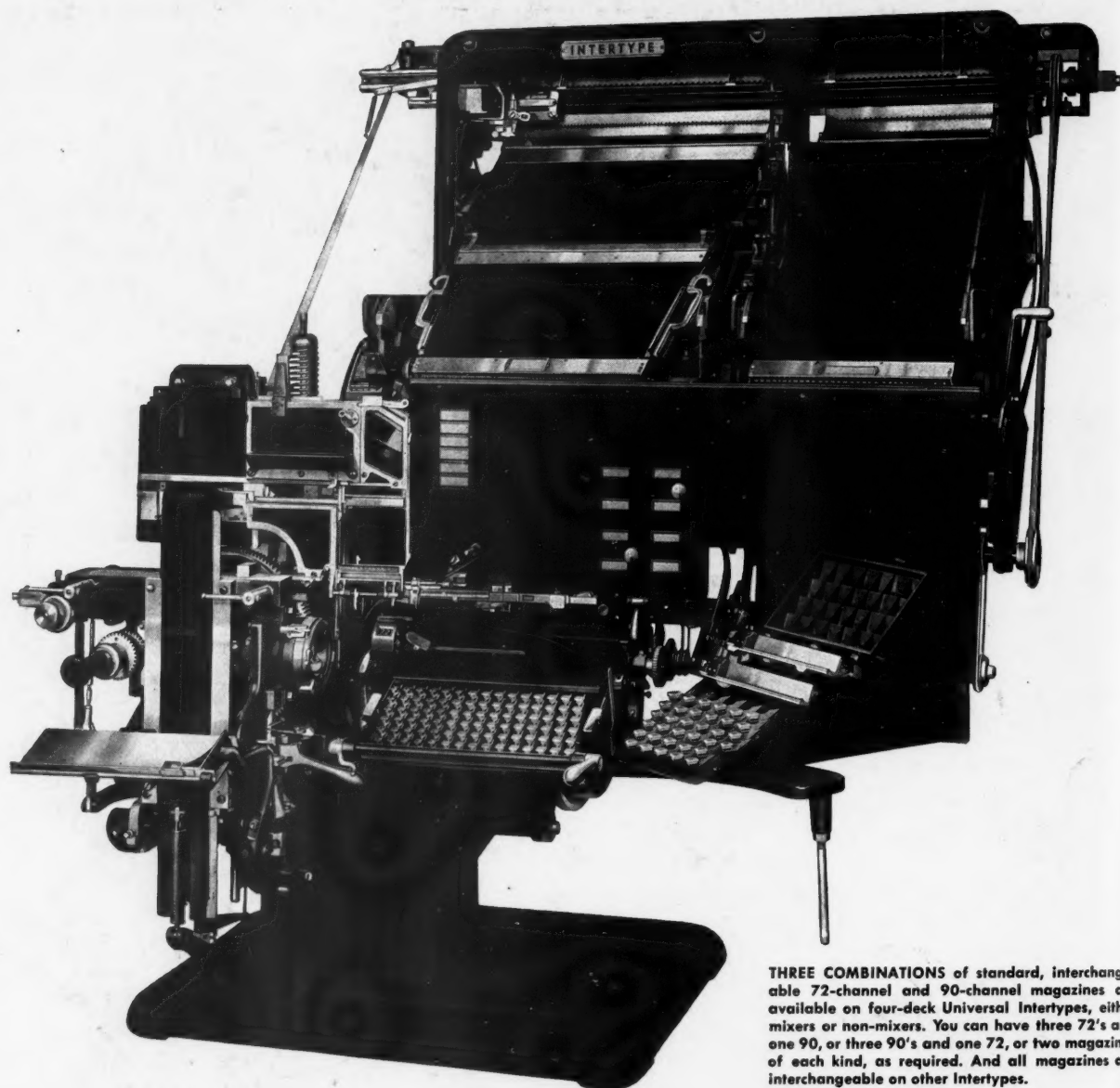
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